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THE
Normal Music Course.

BY JOHN W. TUFTS AND H. E. HOLT.



THIRD READER—FOR MIXED VOICES.

WITH APPENDIX.

SILVER, ROGERS, & CO., PUBLISHERS,

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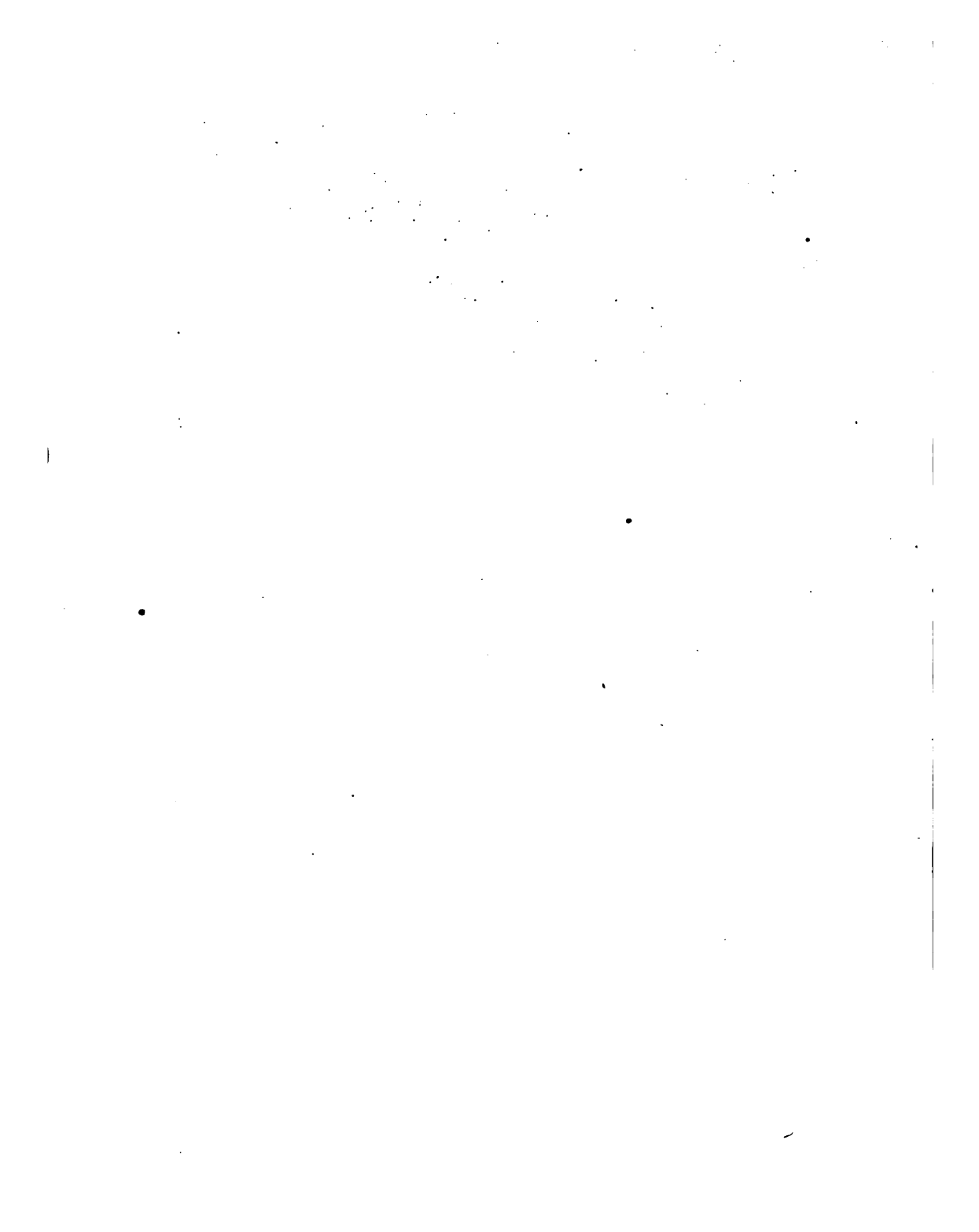
FROM

Julius R. Wakefield



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THE
NORMAL MUSIC COURSE

A SERIES OF EXERCISES, STUDIES, AND SONGS, DEFINING AND ILLUSTRATING THE
ART OF SIGHT READING; PROGRESSIVELY ARRANGED FROM THE FIRST
CONCEPTION AND PRODUCTION OF TONES TO THE
MOST ADVANCED CHORAL PRACTICE.

THIRD READER

FOR MIXED VOICES.

By JOHN W. TUFTS AND H. E. HOLT.

SILVER, ROGERS, & CO., PUBLISHERS,

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JULIUS R. WAKEFIELD
FEB 25 1932

THE THIRD READER is intended for mixed and boys' schools, and presents difficulties of the same grade as those of the Third Reader which has been prepared for female voices.

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BY JOHN W. TUFTS AND H. E. HOLT.

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Preface

IN THE NORMAL MUSIC COURSE a continually progressive system of study is presented by means of charts and books, of which the following is a short review :

1. A collection of Rote-Songs of the simplest character, adapted to the capacities of the youngest children.

These songs have easy instrumental accompaniments. The real work in sight-reading begins with the charts, a thorough study of which should precede the use of the Readers and Supplements.

2. A Manual for the use of teachers and students, in which the principles of study, with reference to sight-reading, are explained in a clear and concise manner. It is believed that, with the Manual and Charts, any one skilled in teaching other branches can easily follow the routine to a successful result.

3. The first series of Charts, in which the simplest problems of tune and time are illustrated.

The time-names, as introduced in the Course, are a necessity, and are the simplest explanation of the different varieties of rhythm. From an examination of the Manual it will be seen that the whole subject is graphically presented by the use of a single pendulum to be seen by the class, and that the introduction of the syllables gives the accent and time value of each note. As the scale is the unit in thinking the pitch of sounds, so is the measure the unit in thinking time-values.

It has been well said that "the more time is beaten the less it is kept," and when singers do so in elementary work they have an obstacle rather than help. The teacher may do so for unity of action after a clear conception of accents is established. The singers must at first gain an idea of regular accents, and relative length of sounds, and these are given in the simplest manner by the time-names.

These Charts form the basis of all work, and are intended to show the underlying principles of correct teaching, and to introduce the leading difficulties in study.

4. THE FIRST READER. The first half contains many short exercises or studies for a single part, and very simple songs for illustration and recreation.

In the second part of the book will be found the melodies of the *Rote-Songs*.

5. THE SECOND MANUAL is especially prepared for the charts. In this Manual the most careful directions are given to teachers and students, which, if literally followed, will abundantly show that the obstacles usually met with are not in the musical language or notation, but in the manner in which it has been studied. Carried out as here suggested it will be found to be very simple and interesting.

5. The second series of Charts, comprising and developing the use of greater complications in melodies, single or combined. With these are applications of the time-names of corresponding difficulty. The nine keys that are used are exemplified in studies and exercises for a single part, in duets and trios, with songs which serve as illustrations.

At the end are studies and songs introducing the F or Bass clef, a slight departure from the regular routine

PREFACE.

6. **THE SECOND READER**, in which all the preceding principles are developed in detail, with many exercises arranged in progressive order. Each exercise or song introduces its own special difficulty. In the composition, the *melody*, either singly or in combination, is the leading idea, making the contrapuntal effect in pure harmony as prominent as is consistent with bright and varied rhythms in regular forms.

In the studies are many irregular forms (in number of measures, etc.), which are purposely introduced in order to show varieties in phrases, such as are to be found in the compositions of all writers from the earliest masters to those of the present day. Deviations of this kind are valuable in every form of musical composition, and should never be neglected.

7. **THE THIRD READER** introduces all the keys, and is especially designed for the use of schools where a part of the voices have changed from soprano or alto to tenor or bass. The representation of tones upon the F clef is shown in the second set of charts, and in the *Second Reader*. The notes for the alto are given as before, but the same are also represented with the F clef so that the singers may see them in both forms, and thereby become almost unconsciously familiar with the lower presentation.

No harm can ensue from this doubled melody in alto, and tenor, or bass, and either part can be omitted when there are no voices for the part. For instance, the altos may sing the lower soprano part, the tenors and basses uniting upon the bass or F clef; or the bass and tenor part may be omitted, giving a trio by sopranos and altos.

Should there be in the class a few boys whose voices are changed, they can sing the doubled lower melody. In this way there would be variety, and those who had been accustomed to the representation upon the G clef would see it in its new form, and easily learn it as thus presented. All this would be in accordance with the idea given from the outset.

Attention is directed to the series of exercises, Nos. 1-91, which are deemed of the greatest importance as a preliminary study and practice every day. These should be pursued with much care. The idea of modulation is shown from every letter, but the representation should be made familiar, so that from any letter of any major scale the rest of the series of notes above or below may be completed and given without the slightest hesitation.

As a preliminary exercise to these the Modulator and Charts should be taken up for a few minutes every day.

These short melodies are introduced in order to give the intervals a melodious character in different forms of measure. They are written in simple forms, as the tone relations of the major scale are the chief objects of study. Varieties of rhythm and time, with the time-names are fully shown in the *Second Reader* and *Manuals*, and it is advisable that a careful study of these should be made before beginning with this book.

There will be found a great variety of measure, and in the exercises or studies are combined many forms of melody which are introduced afterwards in the songs.

Too little use is made of minor keys and melodies. Such keys are very interesting, and they will, when known, give much pleasure to students. If the proper study is made they will not prove to be difficult or troublesome. They need only to be known and *felt* to be enjoyed. We are confident that great gain will be derived from this added variety.

In the **SECOND READER** many studies and songs were introduced for practice upon the F clef.

Some of these have been incorporated here. Being in a simple form much profit may be gained from their use.

PREFACE.

8. The **THIRD READER**, with illustrative studies for soprano and alto voices, is of the same grade as the *Third Reader* for mixed voices.

Among the exercises and songs will be found difficulties somewhat in advance of the preceding books and charts, all of which will prove to be in the natural order suggested in the system of practice.

9. A collection of trios and quartets, selected from the best sources, and arranged carefully for female voices.

Except in a limited way, but little music has been written without the aid of an accompanying instrument. Independence in sight-reading and singing can only be gained by mental work directing the voice. An anticipation through representation upon a musical instrument induces and encourages the imitative faculties, and this is but rote singing of a higher order. As the object of this course is the mental study of musical effects, the use of an instrument should be avoided, and a pitch-pipe giving a single tone is all that will be necessary.

Modulation is so carefully indicated and followed in the earlier stages that any singer can gain the desired key-note from any given sound.

In compositions where an accompaniment is given, the voice parts should be studied and executed without the instrument before the latter is brought into use.

This mode of study may seem a difficult task, but we feel that the practice of singing music should be raised to a higher standard, or at least on an equality with any other language that is taught and practised.

The various Readers are prepared as grammars, to introduce in each successively the difficulties to be found in the ordinary forms of writing, and they cover the ground, over a wide range, from the simplest exercises to the greater difficulties of glee, part-song, opera, and oratorio.

Our musical language is inexhaustible, and but a minute portion can be illustrated in the five Readers and Supplements of the course; yet we believe that the key will be given that will enable students to overcome all ordinary difficulties, and make them good readers mentally and audibly.

Absolutely tuneful, singing must be the aim, and the notes of the major scale should be positively fixed as facts, and after the succession as a scale is sure, comparisons should be made in conjunction with other notes. These can be found in the numerous exercises introduced in the *Second Reader*. Such comparisons or contrast made through combinations of the notes of the major or minor scales, will, if carefully practised, serve to correct any tendency to deviations in the pitch. Teachers will notice the pleasure shown by the class as the varied transitions from discord to concord are made.

When true intonation has been attained in the preparatory studies we would advise a *silent* study of the *notes* of the song, testing the same afterwards by singing them without words. In doing this, careful attention should be given to the accents and rhythm. The words of the song may then be taken up, their sentiment and meaning explained, and then applied to the music that has been prepared.

After all this has been accomplished, we should advise singing, as far as may be possible, the song from memory, making every requisite light and shade. A trio studied and sung in this manner will produce an effect that is fresh, and seemingly spontaneous, arousing in the listener sympathy *with*, rather than *for*, the singers. An erect position and freedom of action will take the place of the anxious look, the watchful eye, and drooping posture.

These may seem to be small matters, but let us remember that we are striving to

PREFACE.

acquire in our system the same certainty of concerted action that is so easily attained in the reading of our mother tongue.

If the conceptions of tune and time are absolutely sure, it will be no hard task to add the requisite variety of rapidity or force, and give the whole a *musical* and not mechanical rendering.

Let us make our way very slowly and surely, and through these lessons for study acquire the skill to contribute at sight the assistance needed in singing any ordinary compositions. In this way the painful and tiresome repetitions may be avoided, which are simply the work of rote-singers, and the musical language will make its appeal to the eyes and ears as rapidly and certainly as the English language does to the ordinary scholars in the school.

One is not musically skilled until he thoroughly knows how the notes will sound as he mentally reads them, or knows the exact representation when he simply hears them.

In the Readers there may (to the eye) seem to be repetitions of melodies and harmonies; but careful study will soon show differences, more or less marked, that are essential to progress.

These variations are either combinations of concords or discords, novelties in time, or accent, or in representations or suggestions of expression and sentiment in the accompanying verses.

No labor should be spared in following these suggestions, as the time can be afforded, if the first idea in sight-reading is gained.

Let us not confound this with the ordinary process of repetition in rote-singing. It is but the care that must be given in rendering selections of *prose* or poetry in the most finished way.

We have here, too, the added variety caused by the combination of different melodies with the resultant harmonies producing discords and concords.

Some new and peculiar difficulty in melody or harmony will be found in each study or song, which, while they may in the aggregate cover but a small portion of the musical field, will develop principles that will enable singers to overcome the ordinary obstacles to be met with in general reading.

The poems have been selected with reference to sentiment and character, and we feel sure that no exception will be taken to them. Many of them are translations from the German, partly by the late Rev. C. T. Brooks, and others by Mr. W. W. Caldwell.

A supplementary collection of trios for soprano, alto, and bass, gathered from the best sources, and of the same grade as the *Third Reader*, will be published.

A *FOURTH READER* and *SUPPLEMENT*, to follow, containing quartets for all voices, will complete the course.

NORMAL MUSIC COURSE.

THIRD READER

The note C

Ex. 1. Ex. 2. Ex. 3.

Ex. 1. Treble clef, 2/4 time, notes: C4 (quarter), C4 (quarter), C4 (half). Bass clef, 2/4 time, notes: C3 (quarter), C3 (quarter), C3 (half).
Ex. 2. Treble clef, 2/4 time, notes: C4 (quarter), C4 (quarter), B3 (half). Bass clef, 2/4 time, notes: C3 (quarter), C3 (quarter), B2 (half).
Ex. 3. Treble clef, 2/4 time, notes: C4 (quarter), B3 (quarter), B3 (half). Bass clef, 2/4 time, notes: C3 (quarter), B2 (quarter), B2 (half).

Ex. 4. Ex. 5.

Ex. 4. Treble clef, 2/4 time, notes: C4 (quarter), C4 (quarter), C4 (half). Bass clef, 2/4 time, notes: C3 (quarter), C3 (quarter), C3 (half).
Ex. 5. Treble clef, 3/4 time, notes: C4 (quarter), B3 (quarter), A3 (half). Bass clef, 3/4 time, notes: C3 (quarter), B2 (quarter), A2 (half).

Ex. 6. Ex. 7.

Ex. 6. Treble clef, 3/4 time, notes: C4 (quarter), B3 (quarter), A3 (half). Bass clef, 3/4 time, notes: C3 (quarter), B2 (quarter), A2 (half).
Ex. 7. Treble clef, 3/4 time, notes: C4 (quarter), B3 (quarter), A3 (half). Bass clef, 3/4 time, notes: C3 (quarter), B2 (quarter), A2 (half).

The note D.

Ex. 8. Ex. 9. Ex. 10. Ex. 11.

Ex. 12. Ex. 13. Ex. 14.

These examples show the note D in various musical contexts. Ex. 8-11 are in 2/4 time, and Ex. 12-14 are in 3/4 time. Each example consists of a treble and bass staff. Fingerings are indicated by numbers 1-5 below the notes.

The note E.

Ex. 15. Ex. 16. Ex. 17. Ex. 18.

Ex. 19. Ex. 20. Ex. 21.

These examples show the note E in various musical contexts. Ex. 15-18 are in 2/4 time, and Ex. 19-21 are in 3/4 time. Each example consists of a treble and bass staff. Fingerings are indicated by numbers 1-5 below the notes.

The note F.

Ex. 22. Ex. 23. Ex. 24. Ex. 25.

Exercises 22 through 25 are presented in two staves (treble and bass clef) in 2/4 time. Each exercise is a four-measure phrase. Exercise 22: Treble clef starts on C4, moves up stepwise to F4; Bass clef starts on C3, moves up stepwise to F3. Exercise 23: Treble clef starts on C4, moves up stepwise to F4, then down stepwise to C4; Bass clef starts on C3, moves up stepwise to F3, then down stepwise to C3. Exercise 24: Treble clef starts on C4, moves up stepwise to F4, then down stepwise to C4; Bass clef starts on C3, moves up stepwise to F3, then down stepwise to C3. Exercise 25: Treble clef starts on C4, moves up stepwise to F4, then down stepwise to C4; Bass clef starts on C3, moves up stepwise to F3, then down stepwise to C3.

Ex. 26. Ex. 27.

Exercises 26 and 27 are presented in two staves (treble and bass clef) in 2/2 time. Each exercise is a four-measure phrase. Exercise 26: Treble clef starts on C4, moves up stepwise to F4, then down stepwise to C4; Bass clef starts on C3, moves up stepwise to F3, then down stepwise to C3. Exercise 27: Treble clef starts on C4, moves up stepwise to F4, then down stepwise to C4; Bass clef starts on C3, moves up stepwise to F3, then down stepwise to C3.

Ex. 28.

Exercise 28 is presented in two staves (treble and bass clef) in 3/4 time. It is an eight-measure phrase. Treble clef: C4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Bass clef: C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter).

The note G.

Ex. 29. Ex. 30. Ex. 31. Ex. 32.

Exercises 29 through 32 are presented in two staves (treble and bass clef) in 2/4 time. Each exercise is a four-measure phrase. Exercise 29: Treble clef starts on C4, moves up stepwise to G4; Bass clef starts on C3, moves up stepwise to G3. Exercise 30: Treble clef starts on C4, moves up stepwise to G4, then down stepwise to C4; Bass clef starts on C3, moves up stepwise to G3, then down stepwise to C3. Exercise 31: Treble clef starts on C4, moves up stepwise to G4, then down stepwise to C4; Bass clef starts on C3, moves up stepwise to G3, then down stepwise to C3. Exercise 32: Treble clef starts on C4, moves up stepwise to G4, then down stepwise to C4; Bass clef starts on C3, moves up stepwise to G3, then down stepwise to C3.

Ex. 33. Ex. 34.

5 6

Ex. 35.

7

The note A.

Ex. 36. Ex. 37. Ex. 38. Ex. 39.

1 2 3 4

Ex. 40. Ex. 41.

5 6

Ex. 42.

The musical score for "Dixie" is presented in a two-staff format. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The piece begins with a common time signature of 7, indicating a 7-measure introduction. The melody is written in the treble staff, and the bass line is in the bass staff. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with a key signature change to one flat.

The note B.

Ex. 43.

Ex. 44.

Ex. 45.

Ex. 46.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains four measures, each labeled with a number 1 through 4 below the staff. The bottom staff is in bass clef with the same key signature and time signature, also containing four measures labeled 1 through 4. The melody in the top staff is: Measure 1: quarter note G4, quarter note A4; Measure 2: quarter note B4, quarter note A4; Measure 3: quarter note G4, quarter note F#4; Measure 4: quarter note E4, quarter note D4. The bass line in the bottom staff is: Measure 1: quarter note G3, quarter note F#3; Measure 2: quarter note E3, quarter note D3; Measure 3: quarter note C3, quarter note B2; Measure 4: quarter note A2, quarter note G2.

Ex. 47.

Ex. 48.

The musical score for 'The Rose Tree' is presented in two systems. The first system is for the vocal part, featuring a treble clef and a 3/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note A4. The second system is for the piano accompaniment, featuring a bass clef and a 3/4 time signature. The accompaniment begins with a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note A3. The score is written in a simple, clear style, with notes and rests clearly visible. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems, with the first system for the vocal part and the second system for the piano accompaniment. The notes are written in a standard musical notation, with stems and beams indicating the rhythm. The rests are also clearly marked, indicating the timing of the notes. The overall layout is clean and professional, making it easy to read and play.

Ex. 49.

Ex. 45.

7

The note C#.

Ex. 50. Ex. 51. Ex. 52.

Three musical examples (Ex. 50, 51, 52) showing the note C# in various contexts. Each example consists of a treble and bass staff. Ex. 50 is in 2/4 time, Ex. 51 is in 2/4 time, and Ex. 52 is in 3/4 time. The notes are marked with fingerings: 2, 3, and 5 respectively.

Ex. 53. Ex. 54.

Two musical examples (Ex. 53, 54) showing the note C# in various contexts. Each example consists of a treble and bass staff. Ex. 53 is in 3/4 time, and Ex. 54 is in 3/4 time. The notes are marked with fingerings: 6 and 7 respectively.

The note D#.

Ex. 55. Ex. 56.

Two musical examples (Ex. 55, 56) showing the note D# in various contexts. Each example consists of a treble and bass staff. Ex. 55 is in 3/4 time, and Ex. 56 is in 2/4 time. The notes are marked with fingerings: 3 and 6 respectively.

Ex. 57.

One musical example (Ex. 57) showing the note D# in various contexts. It consists of a treble and bass staff. The note is marked with a fingering of 7.

The note E#.

Ex. 58.



The note F#.

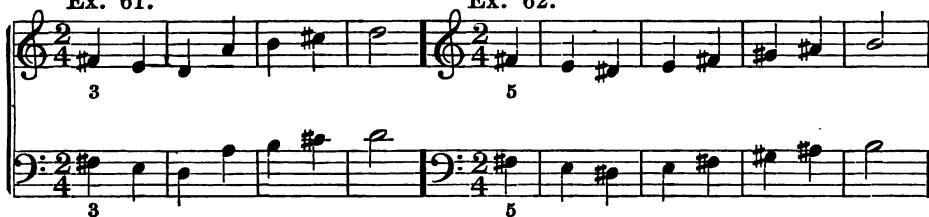
Ex. 59.

Ex. 60.



Ex. 61.

Ex. 62.



Ex. 63.

Ex. 64.



The note G #.

Ex. 65. Ex. 66.

Ex. 65 and Ex. 66 are musical exercises in 3/4 time. Ex. 65 shows a sequence of eighth notes in the treble clef (G#, A, B, C, D, E, F#, G) and a corresponding sequence in the bass clef (G#, F#, E, D, C, B, A, G). Ex. 66 shows a sequence of eighth notes in the treble clef (G#, A, B, C, D, E, F#, G) and a corresponding sequence in the bass clef (G#, F#, E, D, C, B, A, G). The exercises are marked with a '2' and a '3' respectively, indicating the number of measures.

Ex. 67.

Ex. 67 is a musical exercise in 3/4 time. It shows a sequence of eighth notes in the treble clef (G#, A, B, C, D, E, F#, G) and a corresponding sequence in the bass clef (G#, F#, E, D, C, B, A, G). The exercise is marked with a '6', indicating the number of measures.

Ex. 68.

Ex. 68 is a musical exercise in 3/4 time. It shows a sequence of eighth notes in the treble clef (G#, A, B, C, D, E, F#, G) and a corresponding sequence in the bass clef (G#, F#, E, D, C, B, A, G). The exercise is marked with a '7', indicating the number of measures.

The note A #.

Ex. 69. Ex. 70.

Ex. 69 and Ex. 70 are musical exercises in 3/4 time. Ex. 69 shows a sequence of eighth notes in the treble clef (A#, B, C, D, E, F#, G, A) and a corresponding sequence in the bass clef (A#, G, F#, E, D, C, B, A). Ex. 70 shows a sequence of eighth notes in the treble clef (A#, B, C, D, E, F#, G, A) and a corresponding sequence in the bass clef (A#, G, F#, E, D, C, B, A). The exercises are marked with a '3' and a '7' respectively, indicating the number of measures.

The note D \flat .

Ex. 71. Ex. 72. Ex. 73.

The note E \flat .

Ex. 74. Ex. 75.

Ex. 76. Ex. 77.

Ex. 78.

The note G \flat .

Ex. 79. Ex. 80.

1 4

1 4

The note A \flat .

Ex. 81. Ex. 82.

1 2

1 2

Ex. 83. Ex. 84.

4 5

4 5

The note B \flat .

Ex. 85. Ex. 86.

1 2

1 2

Ex. 87.

Exercise 87 consists of four measures. The first two measures are in 3/4 time, and the last two are in 2/4 time. The melody in the treble clef starts on Bb and moves stepwise up to G, then down to F, E, D, C, B, and ends with a whole rest. The bass line in the bass clef starts on Bb and moves stepwise up to G, then down to F, E, D, C, B, and ends with a whole rest. Fingering numbers 3 and 4 are indicated below the first and second measures respectively.

Ex. 88.

Exercise 88 consists of four measures. The first two measures are in 3/4 time, and the last two are in 2/4 time. The melody in the treble clef starts on Bb and moves stepwise up to G, then down to F, E, D, C, B, and ends with a whole rest. The bass line in the bass clef starts on Bb and moves stepwise up to G, then down to F, E, D, C, B, and ends with a whole rest. Fingering numbers 4 and 4 are indicated below the first and second measures respectively.

Ex. 89.

Exercise 89 consists of four measures. The first two measures are in 3/4 time, and the last two are in 2/4 time. The melody in the treble clef starts on Bb and moves stepwise up to G, then down to F, E, D, C, B, and ends with a whole rest. The bass line in the bass clef starts on Bb and moves stepwise up to G, then down to F, E, D, C, B, and ends with a whole rest. Fingering numbers 5 and 5 are indicated below the first and second measures respectively.

Ex. 90.

Exercise 90 consists of four measures. The first two measures are in 3/4 time, and the last two are in 2/4 time. The melody in the treble clef starts on Bb and moves stepwise up to G, then down to F, E, D, C, B, and ends with a whole rest. The bass line in the bass clef starts on Bb and moves stepwise up to G, then down to F, E, D, C, B, and ends with a whole rest. Fingering numbers 6 and 6 are indicated below the first and second measures respectively.

The note Cb.

Ex. 91.

Exercise 91 consists of four measures. The first two measures are in 3/4 time, and the last two are in 2/4 time. The melody in the treble clef starts on Bb and moves stepwise up to G, then down to F, E, D, C, B, and ends with a whole rest. The bass line in the bass clef starts on Bb and moves stepwise up to G, then down to F, E, D, C, B, and ends with a whole rest. Fingering numbers 4 and 4 are indicated below the first and second measures respectively.

Ex. 92.

Example 92 is a musical exercise in 2/2 time, consisting of three staves. The top staff is in treble clef and contains a series of eighth-note chords, primarily triads, moving in a stepwise fashion. The middle staff is also in treble clef and contains a single melodic line of eighth notes that follows the same stepwise pattern as the chords in the top staff. The bottom staff is in bass clef and contains a single melodic line of eighth notes, also following the same stepwise pattern. The exercise concludes with a double bar line.

Ex. 93.

Example 93 is a musical exercise in 2/2 time, consisting of three staves. The top staff is in treble clef and contains a series of eighth-note chords, primarily triads, moving in a stepwise fashion. The middle staff is also in treble clef and contains a single melodic line of eighth notes that follows the same stepwise pattern as the chords in the top staff. The bottom staff is in bass clef and contains a single melodic line of eighth notes, also following the same stepwise pattern. The exercise concludes with a double bar line.

Ex. 94.

Example 94 is a musical exercise in 4/4 time, consisting of two staves. The top staff is in treble clef and contains a series of eighth-note chords, primarily triads, moving in a stepwise fashion. The bottom staff is in bass clef and contains a single melodic line of eighth notes that follows the same stepwise pattern as the chords in the top staff. The exercise concludes with a double bar line.

Ex. 95.



Ex. 96.



Ex. 97.



Ex. 98.

12. 33.

3/4

12. 33.

3/4

Ex. 99.

Ex. 100.

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line in treble clef, a guitar line in treble clef, and a bass line in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music is in a simple, folk-like style with a mix of eighth and quarter notes. The vocal line starts with a melodic phrase, followed by the guitar and bass providing accompaniment. The score is divided into two systems by a double bar line.

Ex. 101.

A musical score for the song 'The Rose Tree'. It consists of three staves: a vocal line (soprano), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The vocal line starts with a treble clef and a key signature of one sharp. The piano accompaniment line starts with a treble clef and a key signature of one sharp. The bass line starts with a bass clef and a key signature of one sharp. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The vocal line starts with a treble clef and a key signature of one sharp. The piano accompaniment line starts with a treble clef and a key signature of one sharp. The bass line starts with a bass clef and a key signature of one sharp.

Ex. 102.



Ex. 103.



NO. 1.

PRAISE OF SINGING.

Con moto. 120 =

mf

1. Were it not for sound and song, . . Life would lose its

2. When the heav - y hours . . . drag, . . Heav - ier hours . . .

3. Larks that soar in up - per air, . . . Night - in - gales in

cres.

1 pleas - ure, We could not en - dure it long, . .

2 bring - ing, When our spir - its faint and flag, . .

3 bow - ers, Quails that sing in mead - ows fair, . .

cres.

f

1 Such a load of treas - - - ure. Say, what is it

2 Then we take to sing - - - ing. Cheer - - i - ly, the

3 Fly - ing through the flow - - - ers, How they war - ble!

p

1 soothes the soul, And the heart re-joice-s? 'Tis the burst of

2 while we sing, Flies the light-ened hour; . . Dull-ness lifts his

3 sky and grove With their songs are ring-ing; We, like them, will

mf *cres.*

1 joy-ous song. Blend-ing hap-py voice- - - es.

2 droop-ing wing, Roused by mu-sic's pow- - - - ers.

3 ev-er-more Cheer the hours by sing- - - - ing.

f *mf*

Ex. 104.

Ex. 105.



Ex. 106.



Ex. 107.



Ex. 108.



Ex. 109.



Ex. 110.



Ex. 111.



Ex. 112.

[illegible]

A musical score for the song 'The Rose Tree'. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a simple, folk-like style. The vocal line features a melody with eighth and quarter notes, ending with a double bar line and a repeat sign. The piano accompaniment provides a harmonic foundation with chords and moving lines, also ending with a double bar line and a repeat sign. The bass line follows a similar pattern, providing a steady accompaniment.

A musical score for the song 'The Rose Tree'. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter and eighth notes. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and continues with a series of quarter and eighth notes. The piece concludes with a final whole note G on each staff.

Ex. 113.

A musical score for the song "The Rose Tree". It consists of three staves: a vocal line and two piano accompaniment lines. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment lines also begin with a treble clef and a key signature of one sharp. The first staff of the piano accompaniment has a 4/4 time signature. The second staff of the piano accompaniment has a 4/4 time signature. The third staff of the piano accompaniment has a 4/4 time signature. The music is written in a simple, folk-like style with a mix of eighth and quarter notes, and rests.

A musical score for the song 'The Rose Tree'. It consists of three staves: a vocal line (treble clef), a guitar line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#). The vocal line begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written in a simple, folk-like style. The guitar line is written in a treble clef with a key signature of one sharp. It features a series of chords and single notes, including a prominent F# chord. The bass line is written in a bass clef with a key signature of one sharp. It provides a simple harmonic foundation with a few notes and rests. The score is presented in a clear, black-and-white format with standard musical notation.

A musical score for the song 'The Rose Tree'. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by a quarter note A4, then a quarter note G4, and a quarter note F#4. The piano accompaniment line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note G4. The bass line begins with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note G3. The score is written in a simple, clear style with black ink on a white background.



Ex. 114.



Ex. 115.

Ex. 115 is a three-part musical setting in D major (two sharps) and 2/4 time. It consists of three staves. The top staff begins with a treble clef, the middle with an alto clef, and the bottom with a bass clef. The melody is written in a stepwise fashion across all three parts, with various phrasing slurs and a fermata on the final note of each part.

Ex. 116.

Ex. 116 is a three-part musical setting in D major (two sharps) and 2/4 time, consisting of two systems of three staves each. The top staff uses a treble clef, the middle an alto clef, and the bottom a bass clef. The first system shows the beginning of the piece, with a repeat sign at the end of the first measure. The second system continues the piece, featuring some rests marked with an 'x' and ending with a double bar line. The notation includes various phrasing slurs and a fermata on the final note of the bottom part in the second system.

Ex. 117.



NO. 2.

THE LARK.

72 =

1. Lo, the blithe - some lark is soar - ing Far a - loft through
 2. Thou - sand war - blers now are spring - ing Up to meet the

3. Ev - ery moun - tain al - tar blaz - es; In - cense sweet to
 4. Man, a - wake from heav - y slum - bers; Morn - ing breaks se -

morn - ing skies; Songs of grate - ful glad - ness pour - ing, High - er, high - er -
 wel - come morn; Sky and grove with joy are ring - ing; Hark! the wild en -

Heaven as - cends; Mead - ows waft their si - lent prais - es; Ev - ery flower a -
 rene - ly bright; Songs of praise, in tune - ful num - bers, Raise to Him who

see him rise— High - er, high - er see him rise.
 transc - ing horn— Hark! the wild en - transc - ing horn.

dor - ing bends— Ev - ery flower a - dor - ing bends.
 rules the night— Raise to Him who rules the night.

GERMAN, TR by C. T. BROOKS.

Ex. 118.



Ex. 119.

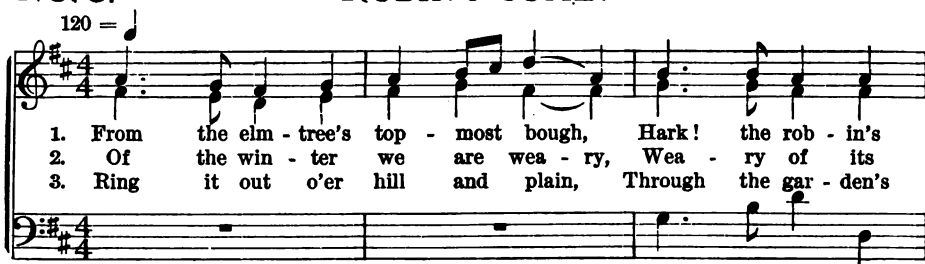


Ex. 120.

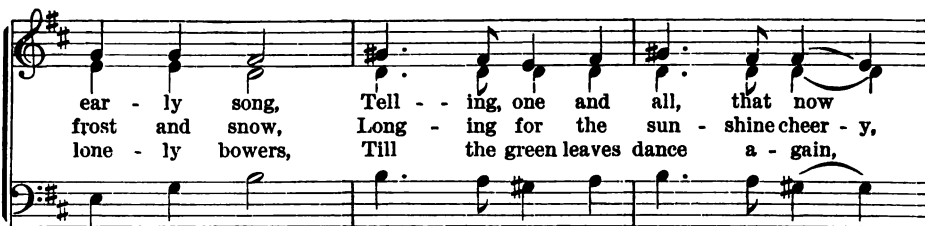


No. 3.

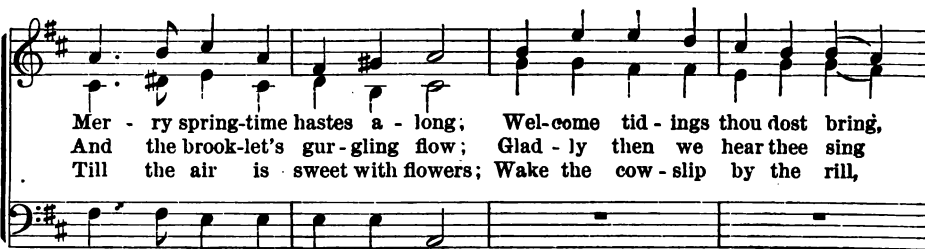
ROBIN'S COME!

120 = 


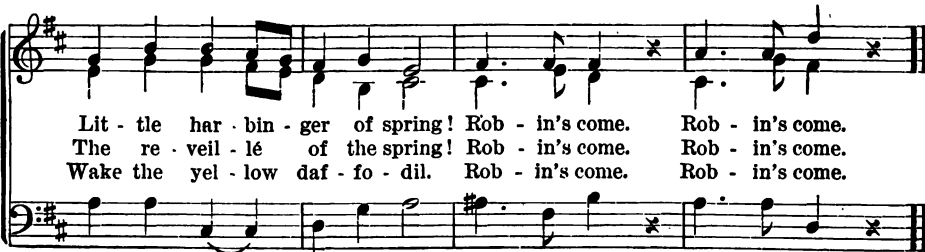
1. From the elm - tree's top - most bough, Hark! the rob - in's
 2. Of the win - ter we are wea - ry, Wea - ry of its
 3. Ring it out o'er hill and plain, Through the gar - den's



ear - ly song, Tell - ing, one and all, that now
 frost and snow, Long - ing for the sun - shine cheer - y,
 lone - ly bowers, Till the green leaves dance a - gain,



Mer - ry spring-time hastes a - long; Wel - come tid - ings thou dost bring,
 And the brook-let's gur - gling flow; Glad - ly then we hear thee sing
 Till the air is sweet with flowers; Wake the cow - slip by the rill,

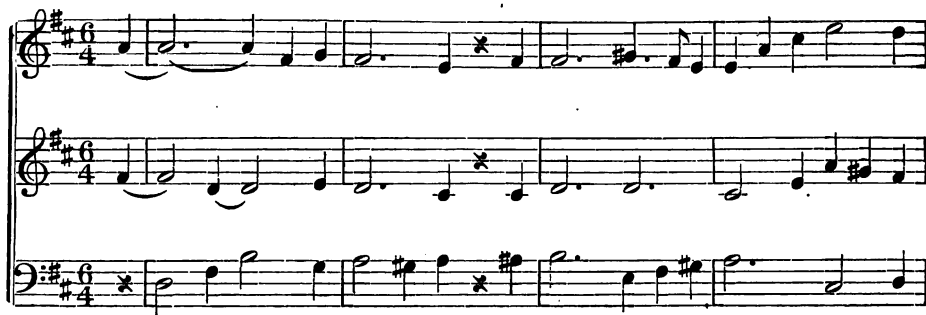


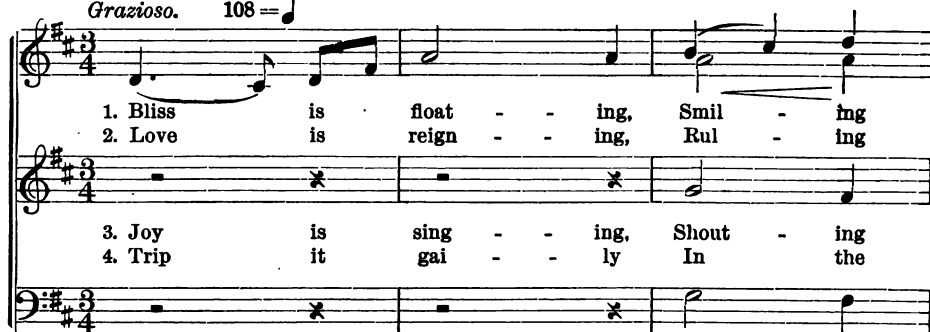
Lit - tle har - bin - ger of spring! Rob - in's come. Rob - in's come.
 The re - veil - lé of the spring! Rob - in's come. Rob - in's come.
 Wake the yel - low daf - fo - dil. Rob - in's come. Rob - in's come.

W. W. CALDWELL.

Ex. 121.

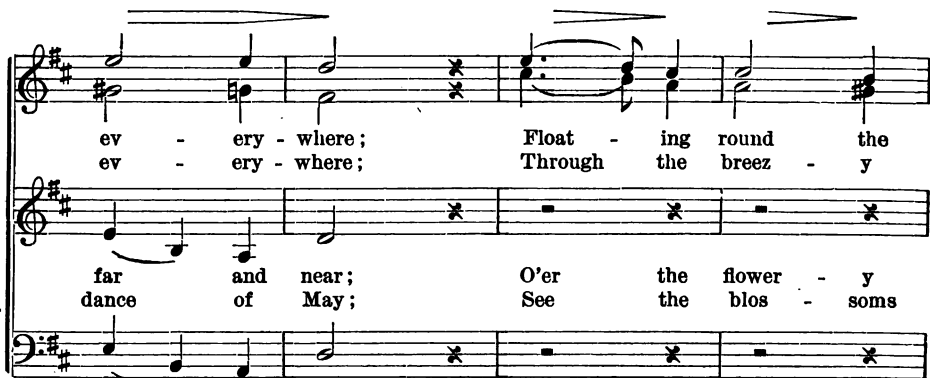
35



*Grazioso.*108 = 


1. Bliss is float - - ing, Smil - ing
2. Love is reign - - ing, Rul - ing

3. Joy is sing - - ing, Shout - ing
4. Trip it gai - - ly In the



ev - ery - where; Float - ing round the
ev - ery - where; Through the breez - y

far and near; O'er the flower - y
dance of May; See the blos - soms



ver - dant moun - tain, Smil - ing in the
thick - et glid - ing, In the snow - y

mead - ows stray - ing, Lambs are skip - ping
thick - ly fall - ing On the clear pond,

MAY SONG.

87

cres. e rit. a tempo.

glass - y foun - tain. Bliss is float - ing,
 blos - soms hid - ing. Love is reign - ing,

chil - dren play - ing. Joy is sing - ing,
 Spring is call - ing; Haste! ah, swift - ly

Smil - ing ev - ery - where! Bliss is
 Rul - ing ev - ery - where! Love is

Shout - ing far and near! Joy is
 Spring - time fades a - way! Haste! ah,

float - ing, Smil - ing ev - ery - where!
 reign - ing, Rul - ing ev - ery - where!

sing - ing, Shout - ing far - and near!
 swift - ly Spring - time fades a - way!

BRUNN, TR. by C. T. BROOKS.

Ex. 122.


Ex. 122 is a three-part musical setting in D major (two sharps) and 2/2 time. The score consists of three staves. The top staff begins with a treble clef, the middle with an alto clef, and the bottom with a bass clef. The music is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line.

Ex. 123.

Ex. 123 is a three-part musical setting in D major (two sharps) and 2/2 time. The score consists of three staves. The top staff begins with a treble clef, the middle with an alto clef, and the bottom with a bass clef. The music features a variety of note values, including half notes, quarter notes, and eighth notes, with some measures containing rests. The piece concludes with a double bar line.

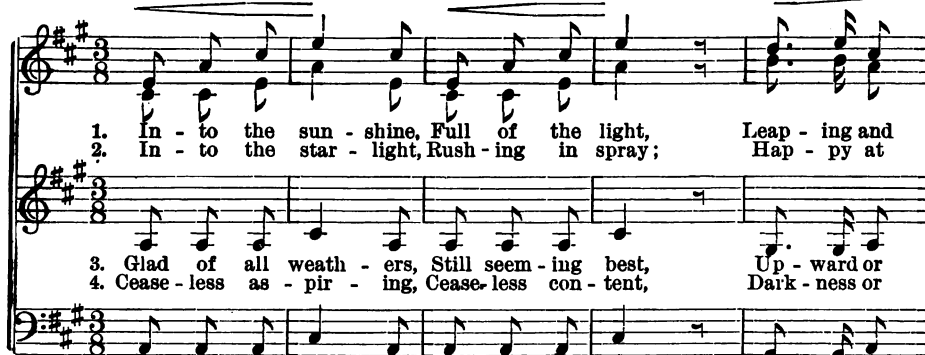
This block continues the musical score for Ex. 123, maintaining the three-part setting in D major (two sharps) and 2/2 time. It consists of three staves, with the top staff using a treble clef, the middle an alto clef, and the bottom a bass clef. The notation includes various note values and rests, concluding with a double bar line.

No. 5.

Allegro. 120 == 


THE FOUNTAIN.

39



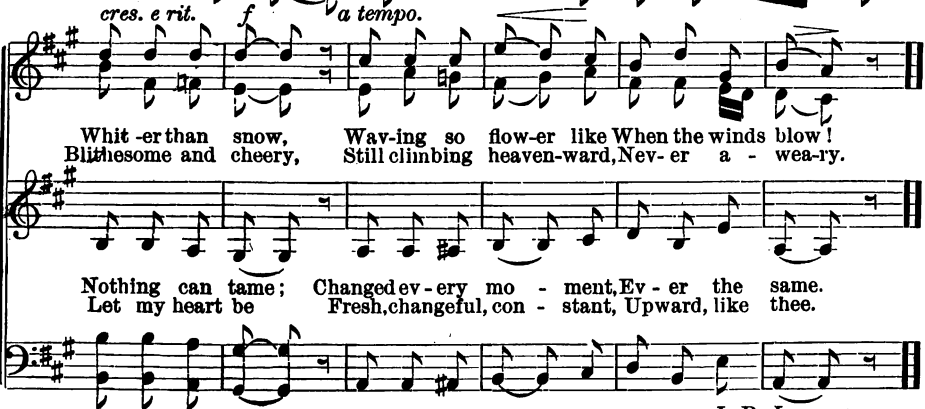
1. In - to the sun - shine, Full of the light, Leap - ing and
 2. In - to the star - light, Rush - ing in spray; Hap - py at

3. Glad of all weath - ers, Still seem - ing best, Up - ward or
 4. Cease - less as - pir - ing, Cease - less con - tent, Dark - ness or



flash - ing From morn till night! In - to the moon - light,
 mid - night, Hap - py by day! Ev - er in mo - tion,

down - ward Mo - tion thy rest. Full of a na - ture
 sun - shine Thy el - e - ment. Glo - ri - ous foun - tain!



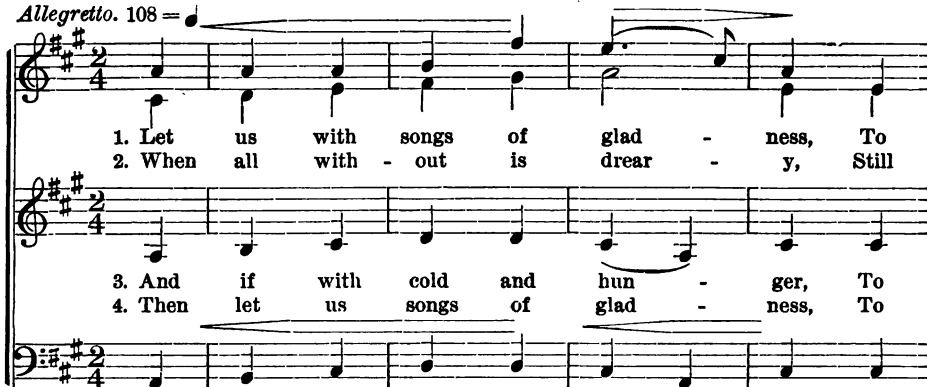
cres. e rit. *f* *a tempo.*

Whit - er than snow, Wav - ing so flow - er like When the winds blow!
 Bliss - some and cheery, Still climb - ing heav - en - ward, Nev - er a - wea - ry.

Nothing can tame; Changed ev - ery mo - ment, Ev - er the same.
 Let my heart be Fresh, change - ful, con - stant, Upward, like thee.

J. R. LOWELL.

NO. 6. LET US WITH SONGS OF GLADNESS.

Allegretto. 108 = 


1. Let us with songs of glad - ness, To
2. When all with - out is drear - y, Still
3. And if with cold and hun - ger, To
4. Then let us songs of glad - ness, To



cheer - ful Win - ter sing; Which now in
bright - ly shine our homes, Where, all un -
Him the poor man cries, Then hastes He
cheer - ful Win - ter sing, Till with its



Na - ture's or - der, The Mas - ter wise doth bring.
seen, from Hea - ven, The lov - ing Christ - child comes.
as his help - er, A friend both sure and wise;
ver - dant beau - ty Re - turns the jo - cund Spring;
dim.

cres.

A snow - y man - tle cov - ers The
And with a kind hand scat - ters His
For He who feeds the ra - vens, That
For Win - ter, too, God send - eth In

mead - ows far and near, Be - neath its
pres - ents great and small, To those who
flut - ter through the air, Leaves not the
kind - ness from a - bove, And grat - i -

warm pro - tec - tion, The fro - zen land to cheer.
most de - serve them, Good chil - dren, one and all.
poor to per - ish, From lack of help and care.
tude we'll show Him, In deeds of faith and love.

GERMAN, TR.

Ex. 124.



Ex. 125.



Ex. 126.



Ex. 127.

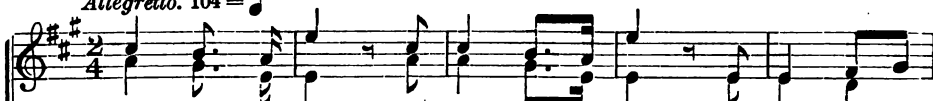


Ex. 128.

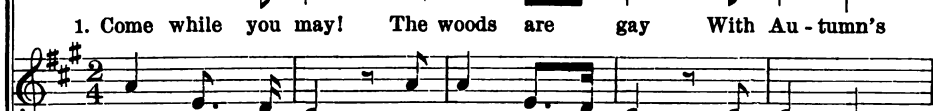


NO. 7.

OCTOBER.

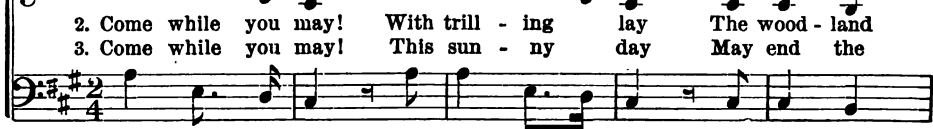
Allegretto. 104 = 


1. Come while you may! The woods are gay With Au-tumn's



2. Come while you may! With trill - ing lay The wood - land

3. Come while you may! This sun - ny day May end the




glo - ries glow - ing! And through the groves The



thrush will cheer you; And you may hear, Low,

scene of glad - ness; Rude winds may tear The




pheas - ant roves, Where tan - gled brakes are grow - ing.



sweet and clear, The brook - let's mur-mur near you.

branch - es bare, And leave the woods in sad - ness.




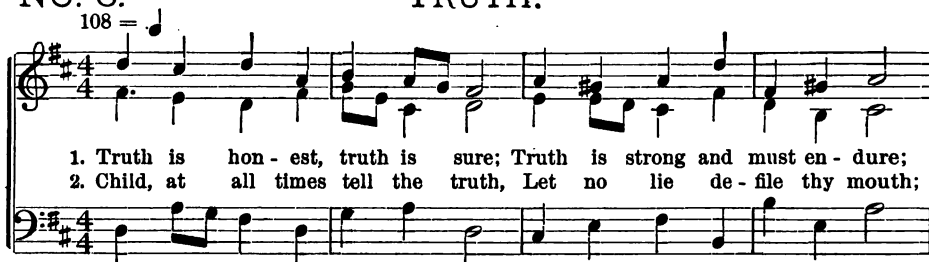
Ex. 129.



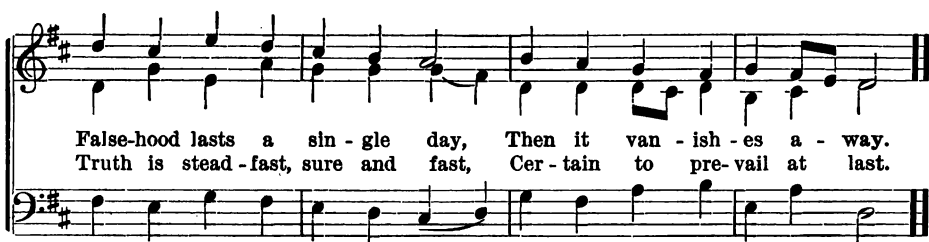
No. 8.

TRUTH.

108 = 



1. Truth is hon - est, truth is sure; Truth is strong and must en - dure;
2. Child, at all times tell the truth, Let no lie de - file thy mouth;



False-hood lasts a sin - gle day, Then it van - ish - es a - way.
Truth is stead - fast, sure and fast, Cer - tain to pre - vail at last.

Ex. 130.



Ex. 131.



Ex. 132.

Ex. 132 is a three-staff musical exercise in 2/2 time, featuring a key signature of one flat (B-flat). The first staff (treble clef) contains a melody of eighth and quarter notes, with a measure marked with an 'x' and a fermata. The second staff (treble clef) provides a harmonic accompaniment with a similar rhythmic pattern. The third staff (bass clef) contains a bass line with a steady eighth-note accompaniment, also featuring a measure marked with an 'x' and a fermata.

Ex. 133.

Ex. 133 is a two-staff musical exercise in 3/8 time, featuring a key signature of one flat (B-flat). The first staff (treble clef) contains a melody of eighth and quarter notes, with a measure marked with an 'x' and a fermata. The second staff (bass clef) provides a harmonic accompaniment with a similar rhythmic pattern, also featuring a measure marked with an 'x' and a fermata.

Ex. 134.

Ex. 134 is a three-staff musical exercise in 3/8 time, featuring a key signature of one flat (B-flat). The first staff (treble clef) contains a melody of eighth and quarter notes, with a measure marked with an 'x' and a fermata. The second staff (treble clef) provides a harmonic accompaniment with a similar rhythmic pattern, also featuring a measure marked with an 'x' and a fermata. The third staff (bass clef) contains a bass line with a steady eighth-note accompaniment, also featuring a measure marked with an 'x' and a fermata.

Ex. 135.



Ex. 136.



No. 9.

AN EVENING PRAYER.

84 = ♩

1. Lord, thine eye is clos-ed nev-er: When night casts o'er earth her hood,
 2. Grant, O Lord! that we thy sheep, May this night in safe-ty sleep;
 3. Or, if thou hast willed that I Must be - fore the morn-ing die,

Thou re-main-est wake-ful ev-er, And art like a shep-herd good,
 And when we a-gain a-wake, Give us strength our cross to take;
 In-to thy hands to the end Soul and bod-y I com-mend,

Who, through every darksome hour, Tends his flock with watchful power.
 And to or-der all our ways To thine hon-or and thy praise.
 In-to thy hands to the end Soul and bod-y I commend. A - MEN.

GERMAN.

Ex. 137.

NO. 10. THE CORN IS BENDING LOWLY.

116 =

1. The corn is bend - ing low - ly Its head to - ward the
 2. The eve - ning winds are fly - ing, Like gen - tle spir - its

3. And as the flowers droop slow - ly, So, droop my eye - lids
 4. And sounds of eve - ning hov - er, Like an - gels soft and

pp

ground ; Their wea - ry glanc - es slow - ly ing The
 by, And rock with plain - tive sigh - ing The

slow ; And as the corn bends low - ly, So
 mild, Thy lit - tle cra - dle o - ver, And

pp

flower - ets cast a - round - The flowerets cast a - round.
 lit - tle flowerbells nigh - The lit - tle flower - bells nigh.

bends thy dear head low - So bends thy dear head low.
 sing to rest my child - And sing to rest my child.

GERMAN. TR.

NO. 11. LET NOTHING DISTURB THEE.

Moderato. 88 = 



1. Let noth - ing disturb thee; Nothing affright thee; All things are passing;

1. Let noth - ing disturb thee; Noth - ing affright thee; All things are passing;



God never changeth; Patient endurance At - tain - eth to all things; Who God pos-

God never changeth; Patient endurance At - tain - eth to all things; Who God pos-



cres. *rit.*

ses - seth In nothing is wanting; A - lone God suf - fi - ceth, A - lone God suf - fi - ceth.

ses - seth In nothing is wanting; A - lone God suf - fi - ceth, A - lone God suf - fi - ceth.

cres. *rit.*

NO. 12.

HE PRAYETH BEST.

88 = 



He pray - eth best, who lov - eth best All things both great and



small; For the dear God who lov - eth us, He



made and lov - eth all— He made and lov - eth all.

COLERIDGE.

Ex. 138.



Ex. 139.



Ex. 140.



No. 13.

ONWARD.

Con brio. 84 = ♩

1. Cease this dreaming! cease this trembling! Still un-wea-ried, strug-gle on;
 2. Dare not tar-ry, though the pres-ent Scat-ter ro-ses in thy way;

3. On-ward! on-ward! with thy sing-ing 'Gainst the world's sharp griefs contend,
 4. Till thy brow, the thick-leav'd garland, Like a ha-lo shall sur-round;
 5. On-ward! then, through all op-pos-ing, On-ward! still, thro' death's dark pain,

Though the strength should almost fail thee, Though the strength should almost fail thee,
 Though to thee from out the o-cean, Though to thee from out the o-cean,

Till up-on thy cheek's hot burn-ing, Till up-on thy cheek's hot burn-ing,
 Till the Spir-it's flame, all bright-ly, Till the Spir-it's flame, all bright-ly,
 He must wres-tle on, un-yield-ing, He must wres-tle on un-yield-ing,

On-ward, be the word a-lone, the word a-lone.
 Sy-rens sing their lur-ing lay, their lur-ing lay.

Gol-den rays from heaven de-scend, from heaven de-scend.
 Hov-ering o'er thee shall be found, o'er thee be found.
 Who the bliss of heaven would gain, the bliss would gain.

GEIBEL.

Ex. 141.





Ex. 142.



NO. 14.

SONG AFTER LABOR.

100 = 



1. La - bor's strong and mer - - ry chil - dren, Com - rades
 2. No das - pond ing, no re - pin - ing! Leis - ure
 3. E - ven God's all ho - - ly la - bor Framed the



of the ris - - ing sun, . . . Let us sing some
 must by toil be bought; . . . Nev - er yet was
 air, the stars, the sun; . . . Built our earth on



songs to - geth - er, Now our toil, our toil is done.
 good ac - com - plished, With - out hand, without hand and thought.
 deep foun - da - tions; And - the world, the world was won!

BARRY CORNWALL.

Ex. 143.



Ex. 144.



Ex. 145.




No. 15.


CONTENTMENT.

Allegretto. 108 = 

mf *p* *cres.*



1. See the brook - let flow - ing Through the val - ley
 2. See yon spar - row fly - ing O'er the wood - bine
 3. Like the brook - let flow - ing Let thy liv - ing



mf *cres.*



free, ... O'er the peb - bles go - ing O'er the
 leaves, ... To his warm nest hie - ing, To his
 be, On - ward ev - er go - ing, On - ward



peb - bles go - ing Ev - er mer - ri - ly! . . . Ev -



warm nest hie - ing Un - der - neath the eaves, ... Un -
 ev - er go - ing Mer - ri - ly and free! ... Mer -



CONTENTMENT.

59

dim. *p* *cres.*

- er mer - ri - ly. . . . Now in qui - et roam -

- der - neath the eaves! . . . Nought knows he of sor -
 - ri - ly and free! . . . Be, too, like the spar -

cres. *f* *mf*

ing, Now with ear - nest zeal, Hard at la - bor

row, Bus - y all the day, Thinks not of the
 row In thy work or play, Nev - er trou - ble

foam - ing Round the mist - y wheel. . . .

mor - row, Sure of food al - way. . . .
 bor - row, Be con - tent al - way! . . .

W. W. CALDWELL.

Ex. 146.

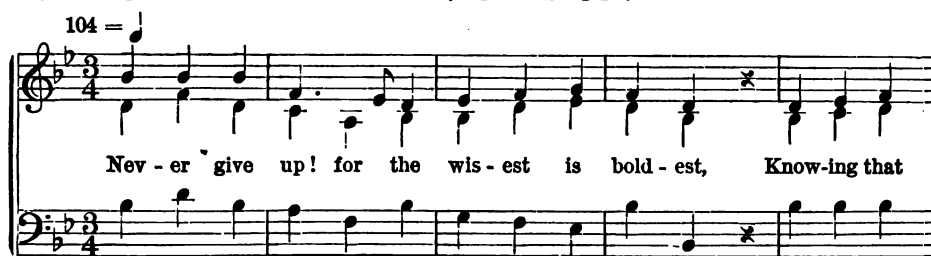


Ex. 147.



NO. 16.

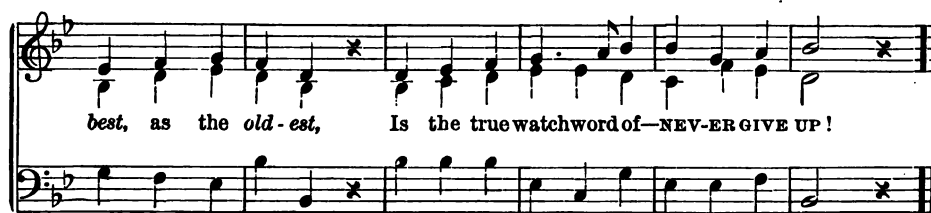
NEVER GIVE UP!

104 = 

Nev - er give up! for the wis - est is bold - est, Know - ing that



Prov - i - dence min - gles the cup; And of all max - ims, the



best, as the old - est, Is the true watchword of - NEV - ER GIVE UP!

Ex. 148.



NO. 17.

THE SUN IS UP.

Con moto. 96 = ♩

1. The sun is up, and its cheer - ful

2. The sil - v'ry brook - let goes purl - ing

3. The thrift - y wild bees are fly - ing

Con moto.

rays Shine, all things round a - dorn -

past, All bright in the ear - ly dawn -

out, All sloth and slum - ber scorn -

cres.

ing; A slug - gard is he who in bed

ing; It seems to run on - ward twice as

ing; O'er field and gar - den they're hum - ming a -

cres.

THE SUN IS UP.

63

f *dim.*

stays; Like the sun, let us rise in the morn -

fast; Like the brook, let us run in the morn -
 bout; Like the bee, let us work in the morn -

f *dim.*

p *cres.*

ing. A slug - gard is he who in bed

ing. It seems to run on - ward twice as
 ing. O'er field and gar - den they're hum - ming a -

p *cres.*

stays; Like the sun, let us rise in the morn - ing.

fast; Like the brook, let us run in the morn - ing.
 bout; Like the bee, let us work in the morn - ing.

GERMAN. TR.

NO. 18.

LIKE TO LIKE.

Allegretto. 132 =

1. From out of the ground A lit - tle blue bell Peeped ear - ly forth At the

1. From out of the ground A lit - tle blue bell Peeped ear - ly forth At the

love - ly dell, Peeped ear - ly forth At the love - ly dell; A

love - ly dell, Peeped ear - ly forth At the love - ly dell; A

little bee came, And sipped with glee; For each oth - er made, They surely must be.

little bee came, And sipped with glee; For each oth - er made, They surely must be.

GOETHE.

Ex. 149.

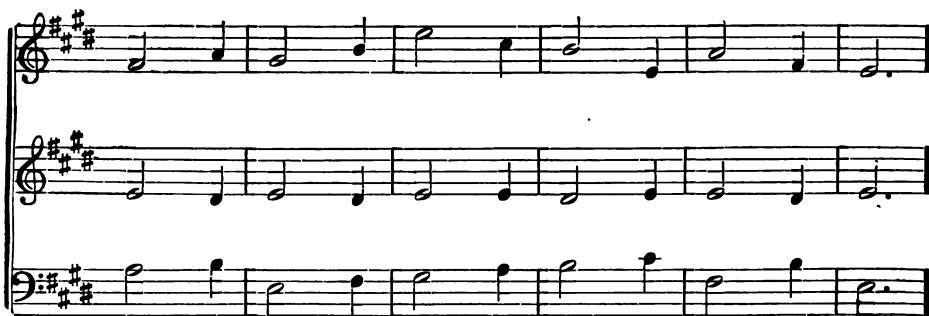
Ex. 149 is a three-staff musical piece in D major (two sharps) and 2/4 time. The notation is as follows:

- Staff 1 (Treble Clef):** Measures 1-4: D4 quarter, E4 quarter, F#4 half. Measures 5-8: G4 quarter, A4 quarter, B4 quarter, C#5 quarter. Measures 9-12: B4 quarter, A4 quarter, G4 quarter, F#4 quarter. Measures 13-16: E4 quarter, D4 quarter, C#4 quarter, B3 quarter. Measures 17-20: A3 quarter, G3 quarter, F#3 quarter, E3 quarter. Measures 21-24: D3 half, C#3 half.
- Staff 2 (Treble Clef):** Measures 1-4: D4 quarter, E4 quarter, F#4 half. Measures 5-8: G4 quarter, A4 quarter, B4 quarter, C#5 quarter. Measures 9-12: B4 quarter, A4 quarter, G4 quarter, F#4 quarter. Measures 13-16: E4 quarter, D4 quarter, C#4 quarter, B3 quarter. Measures 17-20: A3 quarter, G3 quarter, F#3 quarter, E3 quarter. Measures 21-24: D3 half, C#3 half.
- Staff 3 (Bass Clef):** Measures 1-4: D3 half, C#3 half. Measures 5-8: B2 quarter, A2 quarter, G2 quarter, F#2 quarter. Measures 9-12: E2 quarter, D2 quarter, C#2 quarter, B1 quarter. Measures 13-16: A1 quarter, G1 quarter, F#1 quarter, E1 quarter. Measures 17-20: D1 half, C#1 half. Measures 21-24: B1 quarter, A1 quarter, G1 quarter, F#1 quarter. Measures 25-28: E1 quarter, D1 quarter, C#1 quarter, B1 quarter. Measures 29-32: A1 quarter, G1 quarter, F#1 quarter, E1 quarter. Measures 33-36: D1 half, C#1 half.

Ex. 150.




Ex. 151.




No. 19.

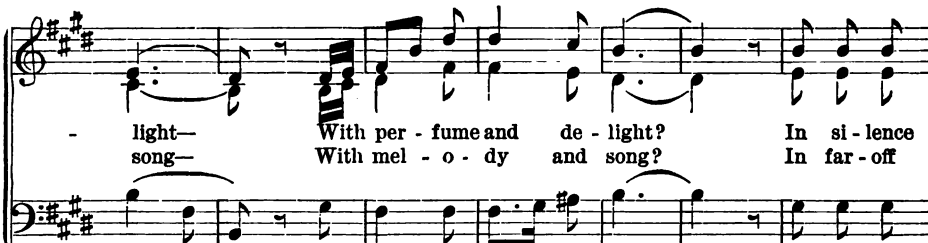
AUTUMNAL.

116 = 


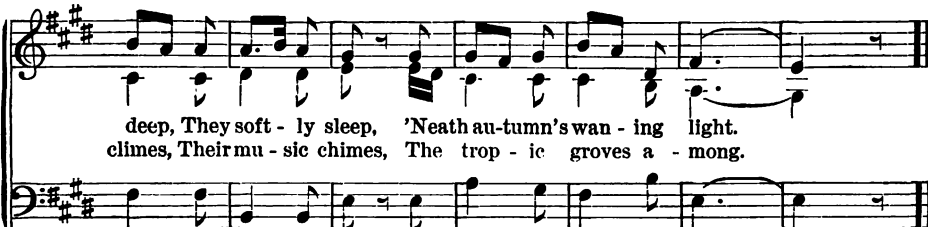
1. Where are the bright-eyed flow - ers, That through the sum - mer hours,
2. Where are the wild-birds sing - ing, Who late a - round us wing -



- ing, Filled all the gar - den bow - ers With per - fume and de -
Set all the wood - lands ring - ing With mel - o - dy and



- light— With per - fume and de - light? In si - lence
song— With mel - o - dy and song? In far - off



deep, They soft - ly sleep, 'Neath au-tumn's wan - ing light.
climes, Their mu - sic chimes, The trop - ic groves a - mong.

W. W. CALDWELL.

Ex. 152.




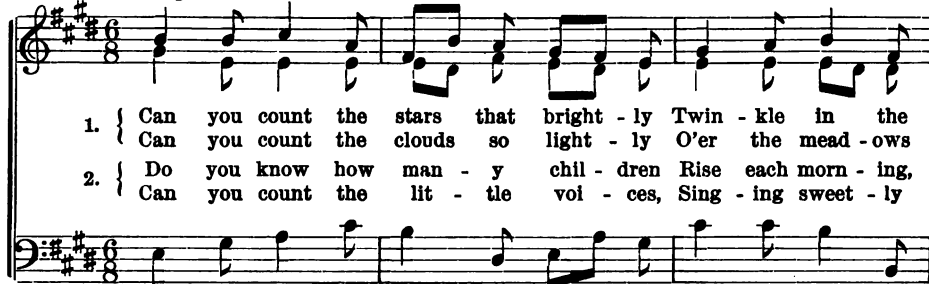
Ex. 153.



No. 20.

THE HEAVENLY FATHER.

112 = 

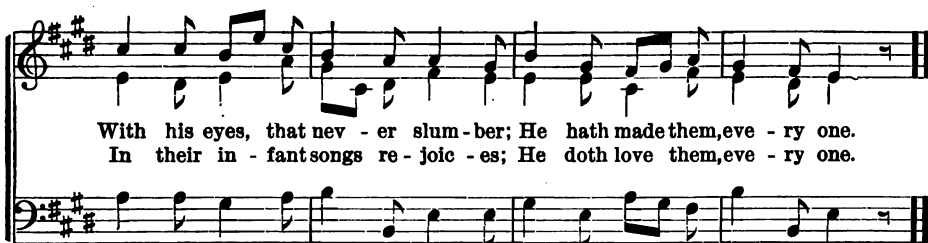


1. { Can you count the stars that bright - ly Twin - kle in the
Can you count the clouds so light - ly O'er the mead - ows

2. { Do you know how man - y chil - dren Rise each morn - ing,
Can you count the lit - tle voi - ces, Sing - ing sweet - ly



mid - night sky? } God the Lord doth mark their num - ber
float - ing by? }
blithe and gay? } God hears all the lit - tle voi - ces,
day by day? }



With his eyes, that nev - er slum - ber; He hath made them, eve - ry one.
In their in - fant songs re - joice - es; He doth love them, eve - ry one.

GERMAN, TR. BY DULCKEN.

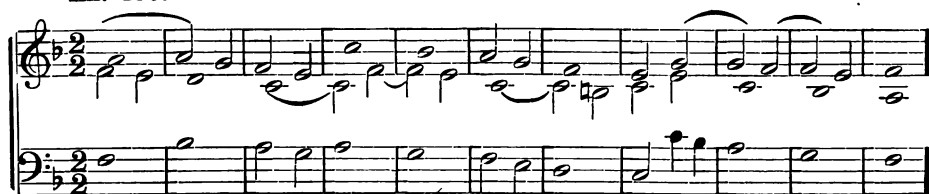
Ex. 154.



Ex. 155.



Ex. 156.

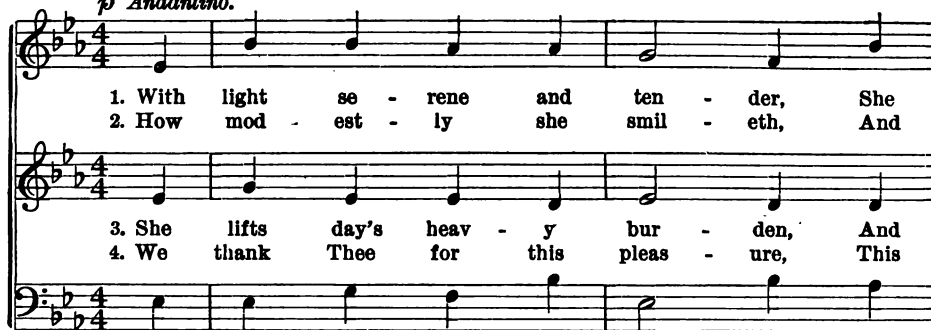


No. 21.

THE MOON.

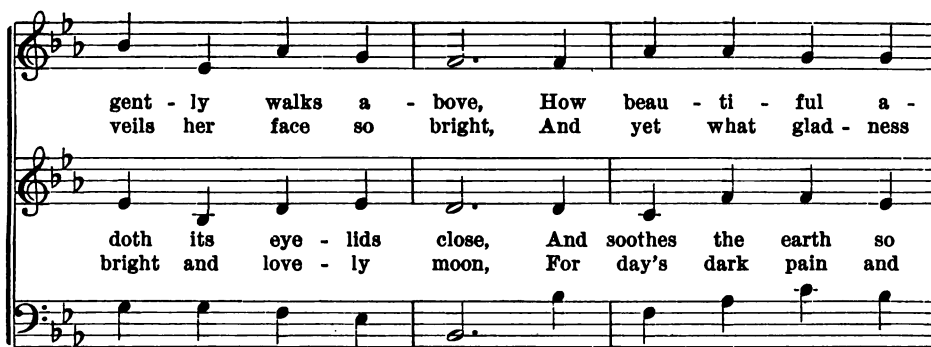
71

p Andantino.



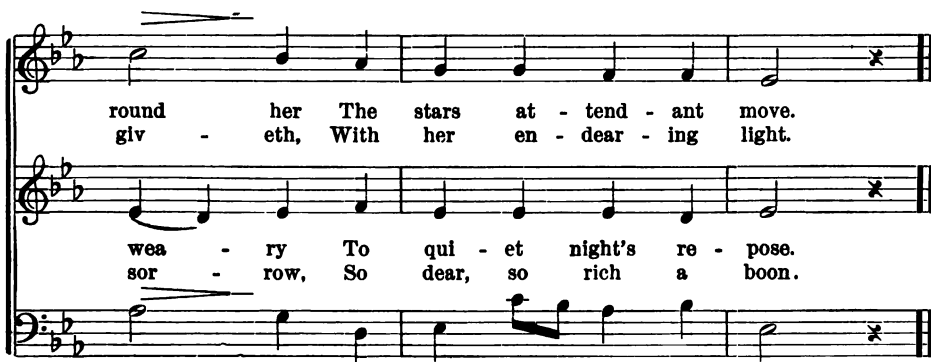
1. With light se - rene and ten - der, She
 2. How mod - est - ly she smil - eth, And

3. She lifts day's heav - y bur - den, And
 4. We thank Thee for this pleas - ure, This



gent - ly walks a - bove, How beau - ti - ful a -
 veils her face so bright, And yet what glad - ness

doth its eye - lids close, And soothes the earth so
 bright and love - ly moon, For day's dark pain and



round her The stars at - tend - ant move.
 giv - eth, With her en - dear - ing light.

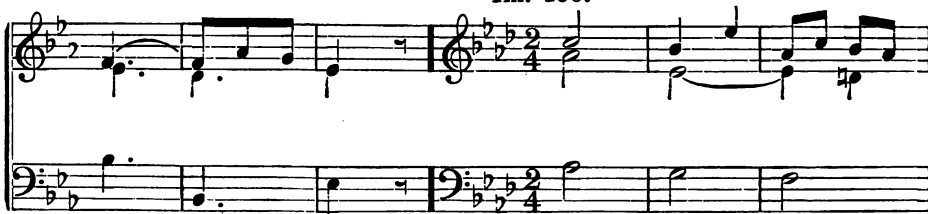
wea - ry To qui - et night's re - pose.
 sor - row, So dear, so rich a boon.

KAROLINE RUDOLPHI. 1787.

Ex. 157.



Ex. 158.



Ex. 159.



No. 22.

THE IMMENSITY OF GOD.

88 =

1. Who can, on the sea - shore, Count the grains of
Or the leaves in Au - tumn, Whirl - ing o'er the

2. Who can meas - ure o - cean, Where it deep - est
Or the rays the sun . . . darts, Where it bright - est

3. God is the un - num - ber'd, Who no bound can
Suns and stars, be - fore . . . Him, Are as flakes of

sand? . . . Or the win - ter snow - flakes,
land? . . . Who, than swift - est light - ning,
flows? . . . God is called the Bound - less,
glows? . . .
know;
snow. . .

Driv - ing fierce and free? . . . Or the drops of
Fast - er yet fee? . . . Name that won - drous
Fath - om - less is He; . . . Swift - er than the

wa - ter, In the brin - y sea? . . .
Be - ing, Great - er none than He! . . .
light - ning, Deep - er than sea. . .

GERMAN, TR. BY DULCKEN.

Ex. 160.



Ex. 161.



No 23.

LIGHT.

108 = 

light of the bright world dies . . With the dy - - ing sun. The

This system of musical notation is in G major (one sharp) and 4/4 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are printed below the treble staff.

mind has a thous - and eyes, a thous - and eyes, And the heart but

This system continues the melody and accompaniment from the first system. The lyrics are printed below the treble staff.

one; Yet the heart of a whole life dies, . . a whole life dies, When its


This system continues the melody and accompaniment. The lyrics are printed below the treble staff.

love . . is . . done. . . When its love is done. . .

This system concludes the melody and accompaniment. The lyrics are printed below the treble staff.

F. W. BOURDILLON.

NO. 24. HOW BRIGHT GLOWS THE DAYLIGHT.

Allegretto. 116 = 


1. How bright glows the day - light de - part - ing, How
 2. The flow - ers a - lone must keep si - lence, No

3. Wher - ev - er I turn me, all na - ture A
 4. Yes! ev - ery thing liv - ing seems pray - ing, So

wel - come the night shad - ows dim; How
 voice did their Mak - er be - stow, Yet

look of de - vo - tion doth wear; And
 calm is each in - flu - ence now; And

cres. *f*
 ten - der - ly plains from the tree - top The
 breath - ing forth fra - grance like in - cense, A

down in the mir - ror - like riv - er The
 ev - er they seem to be say - ing, O

lit - tle bird's sweet eve - ning hymn! The
dor - ing, their heads they bend low. A -

blue dom - ing heav - ens ap - pear. The
child of man, pray al - so now. O

dim. e rit.


lit - tle bird's sweet eve - ning hymn.
dor - ing, their heads they bend low.

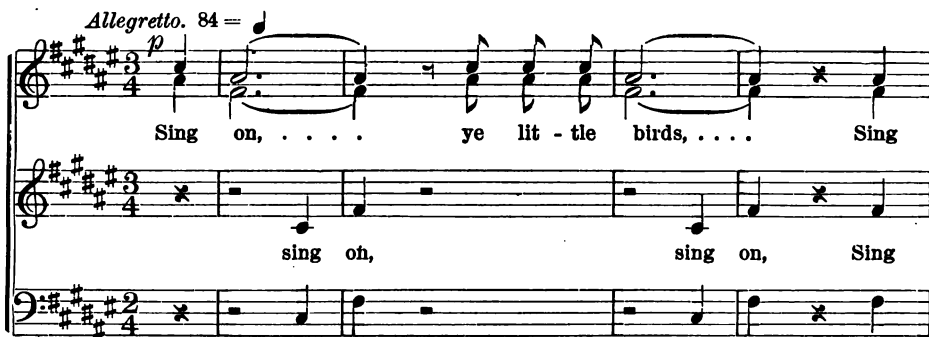
blue dom - ing heav - ens ap - pear.
child of man, pray al - so now.

GERMAN, TR.

Ex. 162.

NO. 25. SING ON, YE LITTLE BIRDS.

Allegretto. 84 =  p



Sing on, ye lit - tle birds, Sing

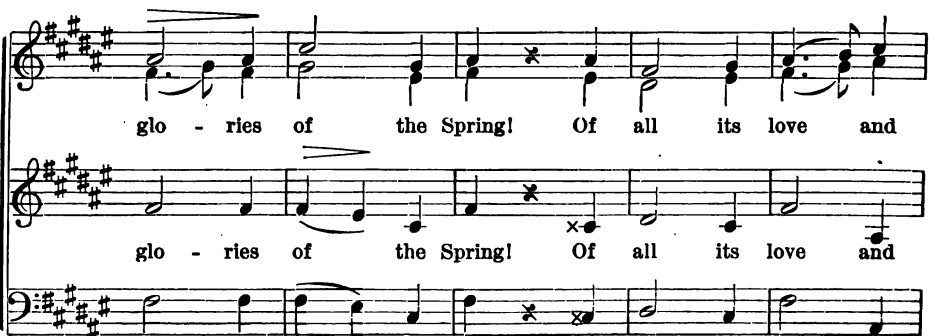
sing oh, sing on, Sing

cres.



till your glad, brief life is gone! Sing of the

till your glad, brief life is gone! Sing of the



glo - ries of the Spring! Of all its love and

glo - ries of the Spring! Of all its love and

SING ON, YE LITTLE BIRDS.

79

full - ness sing. Yet though your song

full - ness sing. Yet though your

This system consists of three staves in G major (one sharp). The first staff has a piano (*p*) dynamic marking. The lyrics are: "full - ness sing. Yet though your song". The second staff continues the lyrics: "full - ness sing. Yet though your". The third staff is a bass line accompaniment.

Should last al - way, Year up - on

song Should last al - way, Year up - on

This system consists of three staves in G major. The lyrics are: "Should last al - way, Year up - on" on the first staff, and "song Should last al - way, Year up - on" on the second staff. The third staff is a bass line accompaniment.

year, by night and day, Ye could not sing . . e -

year, by night and day, Ye could not sing e -

This system consists of three staves in G major. The lyrics are: "year, by night and day, Ye could not sing . . e -" on the first staff, and "year, by night and day, Ye could not sing e -" on the second staff. The third staff is a bass line accompaniment.

SING ON, YE LITTLE BIRDS.

First system of the musical score. It consists of three staves: a treble staff with a vocal line, a treble staff with a second vocal line, and a bass staff with a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "nough to tell What beau - ty in God's earth doth".

Second system of the musical score. It consists of three staves: a treble staff with a vocal line, a treble staff with a second vocal line, and a bass staff with a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "dwell— What beau - ty in God's earth doth dwell.".

GERMAN, TR.

Ex. 168.

Example 168. It consists of three staves: a treble staff with a vocal line, a treble staff with a second vocal line, and a bass staff with a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features various rests and melodic lines.

No. 26. THE LITTLE FLOWER.

Semplice. 84 = ♩

1. A lit - tle flower so lone - ly grew, So lone - ly

2. What could the lit - tle flow - er do In such a

3. And there's no life so lone and low, But strength may

was it left, That heaven looked like an eye of

dark - some place, But try to reach that eye of

still be given, From nar-rowest lot on earth to

blue, Down in its rock - - y . cleft.

blue, And climb to kiss . . . heaven's face.

grow The straight-er up . . . to heaven.

GERALD MASSEY.

NO. 27. HOW BRIGHTLY AND SERENELY.

Moderato. 96 = ♩

p

1. How bright-ly and se - rene - ly She takes her night-ly

round! . . Who in yon star - ry chap - let is

chill! . . Doth pure and ho - ly feel - ings In -

dim. *p*

thus with beau - ty crowned! Day's la - bor she re -

to our hearts in - still. For all our joys we

cres.

ward - eth, And bids the eye - lids close; . . The

thank thee, We thank thee for the moon, . . Who

dim. e rit.

sons of earth in - vit - ing To si - lent night's re - pose.

rich - ly thus re - ward - eth The anx - ious cares of noon.

GERMAN, TR. BY BASKERVILLE.

Ex. 164.

NO. 28. AWAKE! AWAKE! THE DAWN IS HERE.

Allegro con brio. ♩ = 104.

1. *f* A - wake! A - wake! the dawn is

2. On ev - ery hill, in dale and

3. The birds with - in the sha - - dy

here, . . . Shrill crows the warn - ing chant - - i -

dell, . . . The flowers o - bey the po - tent

wood Chant mat - ins to their ti - ny

cleer; Shrill crows the warn - ing chant - i - -

spell, The flowers o - bey the po - tent

brood, Chant mat - ins to their ti - ny

cres *cen*

clear; . . The sun, ar - rayed in . . gold and
spell, . . And ope their sleep - ing cups a -
brood, . . And trill with joy a dul - cet

do.

red, Is ris - ing from his east - ern
new, To quaff the pearls of sil - ver
lay, A wel - come to the in - fant

f

bed, A - wake! a - wake! a - wake! . .
dew! A - wake! a - wake! a - wake! . .
day! A - wake! a - wake! a - wake! . .

EDWARD OXENFORD.

NO. 29. AGAIN WE'RE GLADLY MEETING.

Allegretto. 80 = 

mf

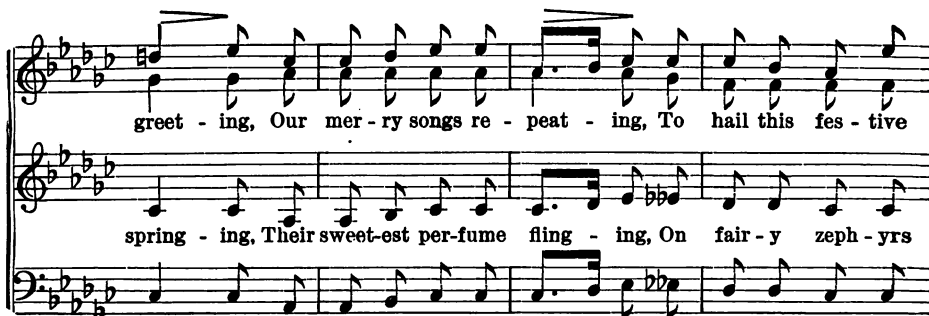
1. A - gain we're glad - ly meet - ing, Each oth - er fond - ly

2. The birds are sweet - ly sing - ing, And flowers are round us



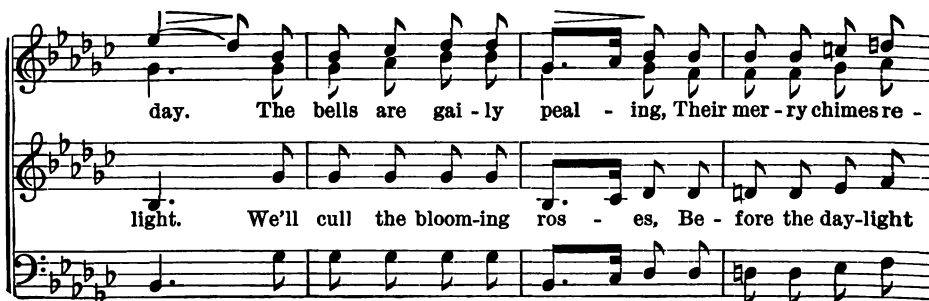
greet - ing, Our mer - ry songs re - peat - ing, To hail this fes - tive

spring - ing, Their sweet - est per - fume fling - ing, On fair - y zeph - yrs



day. The bells are gai - ly peal - ing, Their mer - ry chimes re -

light. We'll cull the bloom - ing ros - es, Be - fore the day - light



cres.

veal - ing Full man - y a joy - ous feel - ing Of bright hours passed a - way.

clos - es; In flow'rs young Love re - pos - es With bow and ar - row bright.

This musical score consists of three staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a crescendo hairpin and contains the lyrics 'veal - ing Full man - y a joy - ous feel - ing Of bright hours passed a - way.' The middle staff is also in treble clef with the same key signature and time signature, containing the lyrics 'clos - es; In flow'rs young Love re - pos - es With bow and ar - row bright.' The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style typical of early 20th-century sheet music, with various note values and rests.

Ex. 165.

This section contains two systems of musical exercises, each consisting of three staves (treble, treble, and bass clefs). The key signature for all staves is three flats (B-flat, E-flat, A-flat). The first system is in 2/4 time and features a variety of note values, including eighth and sixteenth notes, as well as rests. The second system is also in 2/4 time and continues the exercise with similar rhythmic patterns. The notation is clear and legible, with appropriate accidentals and phrasing slurs.

NO. 30. THE STARS ARE WITH THE VOYAGER.

Con moto. 63 = ♩.

1. The stars are with the voy - a - ger Wher - ev - er he may

2. Wher - ev - er he may be, the stars Must dai - ly lose their

sf. sail; . . The moon is con - stant to her time; The

cres. light; . . The moon will veil her in the shade; The

dim. sun will nev - er fail; . . The sun will nev - er

sun will set at night. . . The sun will set at

The musical score is written for three parts: Treble, Alto, and Bass. It is in 6/8 time and B-flat major. The tempo is 'Con moto' with a metronome marking of 63 = ♩. The score consists of three systems. The first system contains two vocal lines (1 and 2) and a piano accompaniment line. The second system continues the vocal lines and piano accompaniment, featuring dynamic markings 'sf.' and 'cres.'. The third system also continues the vocal lines and piano accompaniment, featuring a 'dim.' marking. The lyrics are written below the vocal staves.

THE STARS ARE WITH THE VOYAGER.

89

p *mf*

fall; . . . But fol - low, fol - low round the world, The
night. The sun may set, but con - stant love Will

cres.

green earth and the sea; . . . So love is with the
shine when he's a - way, . . . So that dull night is

cres.



lov - er's heart, Wher - ev - er he may be. . . .
nev - er night, And day is bright - er day. . . .

THOMAS HOOD.

No. 31.

SLEIGH SONG.

mf Vivace. 138 =

1. Jin - gle, jin - gle, clear the way, 'Tis the
2. Jin - gle, jin - gle, past it flies, Send - ing
3. Jin - gle, jin - gle, 'mid the glee, Who a -
4. Jin - gle, jin - gle, 'mid the storm, Fun and

cres. - - - cen -

mer - ry, mer - ry sleigh. As it swift - ly
shafts from hood - ed eyes, Rogu - ish arch - ers,
mong them cares for me? Jin - gle, jin - gle,
frolic keep them warm; Jin - gle, jin - gle,

do. al. forte.

scuds a - long, Hear the burst of hap - py
I'll be bound, Lit - tle heed - ing whom they
on they go, Capes and bon - nets white with
down the hills, O'er the mead - ows, past the

SLEIGH SONG.

91

dim.

song— Hear the burst of hap - py song.
wound— Lit - tle heed - ing whom they wound;

snow— Capes and bon - nets white with snow;
mills— O'er the mead - ows, past the mills;

mf

See the gleam of glanc - es bright, Flash - ing
See them with ca - pri - cious pranks, Plough - ing

Not a sin - gle robe they fold To pro -
Now 'tis slow, and now 'tis fast, Win - ter

cres *cen*

o'er the path - way white— See the gleam of
now the drift - ed banks— See them with ca -

tect them from the cold— Not a sin - gle
will not al - ways last— Jin - gle, jin - gle,

SLEIGH SONG.

do. *f*

glanc - es bright, Flash - ing o'er the path - way white.
pri - cious pranks, Plough - ing now the drift - ed banks.

robe they fold, To pro - tect them from the cold.
clear the way, 'Tis the mer - ry, mer - ry sleigh.

G. W. PETTEE, CANADA.

Ex. 166.

No. 32.

SUMMER SONG.

Allegro. 128 = ♩

p Sweet Sum - mer is com - ing, How gay - ly sings the

cres.

Sweet Sum - mer is com - ing, How gay - ly sings the

f lark at morn! The wild bee is hum - ming— The

p

lark at morn! The wild bee is hum - ming— The

p wild bee is hum - ming A - round the flow - ery

wild bee is hum - ming A - round the flow - ery

SUMMER SONG.

SOLO.

thorn. What charm - ing wild mus - ic in

thorn.

p SOLO.

grove and in vale; Sweet sum - mer, sweet sum - mer, thou art

cres. rit.

com - ing; I feel the in - spir - ing

SUMMER SONG.

95

gale. *f* Ay sum - mer, thou art com - ing;

Ay sum - mer, thou art com - ing;

Ay sum - mer, thou art com - ing;

This system consists of three staves in G major (one sharp). The first staff has a treble clef and a key signature of one sharp. It begins with a half note G, followed by a dotted half note G, then a half note A, and continues with eighth notes. The lyrics 'gale.' are under the first two notes, and 'Ay sum - mer, thou art com - ing;' are under the rest. A forte (*f*) dynamic marking is above the first 'Ay'. The second staff has a treble clef and a key signature of one sharp. It begins with a whole rest, followed by a half note G, then a half note A, and continues with eighth notes. The lyrics 'Ay sum - mer, thou art com - ing;' are under the notes. The third staff has a bass clef and a key signature of one sharp. It begins with a whole rest, followed by a half note G, then a half note A, and continues with eighth notes. The lyrics 'Ay sum - mer, thou art com - ing;' are under the notes.

f Thou art com - ing; *con espressione.* Thou mild - est,

Thou art com - ing; Thou mild - est,

Thou art com - ing; Thou mild - est,

This system consists of three staves in G major. The first staff has a treble clef and a key signature of one sharp. It begins with a half note G, followed by a dotted half note G, then a half note A, and continues with eighth notes. The lyrics 'Thou art com - ing;' are under the first three notes, and 'Thou mild - est,' are under the rest. A forte (*f*) dynamic marking is above the first 'Thou', and a *con espressione.* marking is above the 'Thou mild - est,'. The second staff has a treble clef and a key signature of one sharp. It begins with a whole rest, followed by a half note G, then a half note A, and continues with eighth notes. The lyrics 'Thou art com - ing;' are under the first three notes, and 'Thou mild - est,' are under the rest. The third staff has a bass clef and a key signature of one sharp. It begins with a whole rest, followed by a half note G, then a half note A, and continues with eighth notes. The lyrics 'Thou art com - ing;' are under the first three notes, and 'Thou mild - est,' are under the rest.

pp love - li - est, *vivace. f* hail, hail, hail!

love - li - est, hail, hail, hail!

love - li - est, hail, hail, hail!

This system consists of three staves in G major. The first staff has a treble clef and a key signature of one sharp. It begins with a half note G, followed by a dotted half note G, then a half note A, and continues with eighth notes. The lyrics 'love - li - est,' are under the first three notes, and 'hail, hail, hail!' are under the rest. A pianissimo (*pp*) dynamic marking is above the first 'love', and a *vivace. f* marking is above the 'hail, hail, hail!'. The second staff has a treble clef and a key signature of one sharp. It begins with a whole rest, followed by a half note G, then a half note A, and continues with eighth notes. The lyrics 'love - li - est,' are under the first three notes, and 'hail, hail, hail!' are under the rest. The third staff has a bass clef and a key signature of one sharp. It begins with a whole rest, followed by a half note G, then a half note A, and continues with eighth notes. The lyrics 'love - li - est,' are under the first three notes, and 'hail, hail, hail!' are under the rest.

NO. 33.

FOLK-SONG.

Grazioso. 72 = ♩.*cres.*

p

1. The sil - ver moon . . . as - cends the
 2. Still up she climbs . . . this a - zure

3. O moon, in - to . . . the win - dow
 4. And see - ing her, . . . and see - ing

f

sky, . . . Blue, blue, flow - eret
 bright, . . . Blue, blue, flow - eret

creep, . . . Blue, blue, flow - eret
 me, . . . Blue, blue, flow - eret

p *cres.*

blue. . . . By gleam - ing clouds . . . veiled
 blue. . . . Till far a - bove . . . yon

blue. . . . Where one I love . . . doth
 blue. . . . No true - er heart, . . . you'll

f *un poco rall.*

from the eye; . . . Rose by the wall, maid - en in hall,
moun - tain height; Rose by the wall, maid - en in hall,

lie a - sleep; . . . Rose by the wall, maid - en in hall,
ev - er see. . . . Rose by the wall, maid - en in hall,

sf *f* *p* *rit.*

Fair - est of flowers! Fair - est of flowers!
Fair - est of flowers! Fair - est of flowers!

Fair - est of flowers! Fair - est of flowers!
Fair - est of flowers! Fair - est of flowers!

Ex. 167.

GERMAN, TR.

6/8

x. x.

x. x. x. x. x. x.

x. x. x. x. x. x.

x. x. x. x. x. x.

NO. 34. OH, HOW SWEET WHEN DAYLIGHT CLOSES.

Moderato. 80 = ♩ *dim.* *e* *rit.* *a tempo.*

1. Oh, how sweet, when day - light clos - es, When the west - ern
 2. Oh, how sweet, when toil is end - ing, — Day and night so
 3. Oh, how sweet, the bells low peal - ing, On the ear so

dim. *cres.*

sun re - pos - es, And the dew is on the ros - es,
 soft - ly blend - ing, — Sweet to hear our songs as - cend - ing,
 soft - ly steal - ing! Home we go with grate - ful feel - ing;

cres. *dim.* *p* *mf*

Broth - ers, then how sweet to rove Through the mead - ow
 Broth - ers, from the star - lit grove — Songs of grat - i -
 Pray to God who reigns a - bove, And, with songs of

mf

OH, HOW SWEET WHEN DAYLIGHT CLOSES.

99

and the grove! Sink to rest, sink to rest.

tude and love, Sink to rest, sink to rest.
praise and love, Sink to rest, sink to rest.

The musical score is for a three-part setting. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The first staff has dynamics *pp* and *rit.* above it. The lyrics are written below each staff.

GERMAN, TR. BY C. T. BROOKS.

Ex. 168.

The first system of Exercise 168 consists of three staves (treble, alto, and bass clefs) in a key of two flats and 4/4 time. The melody is in the treble staff, with accompaniment in the alto and bass staves.

The second system of Exercise 168 continues the three-staff setting. It features the same instrumental parts and a continuation of the melody in the treble staff.

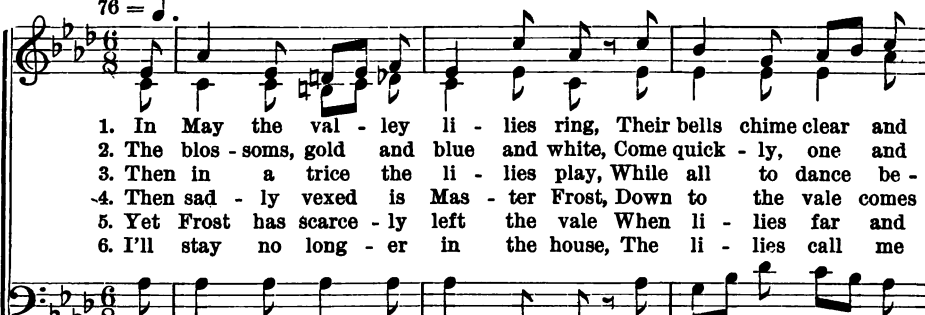
Ex. 169.



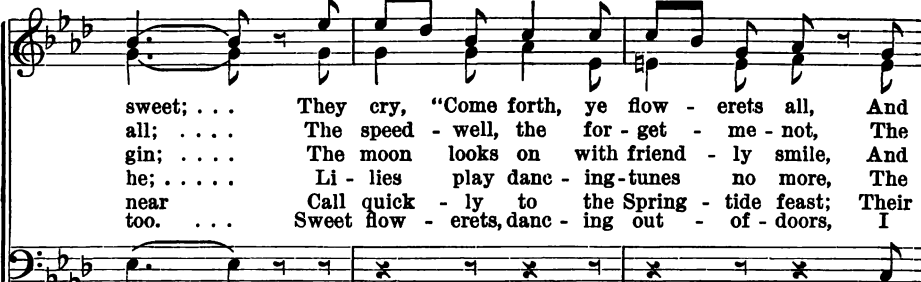
No. 35.

FLOWER DANCES.

76 = ♩ .



1. In May the val - ley li - lies ring, Their bells chime clear and
 2. The blos - soms, gold and blue and white, Come quick - ly, one and
 3. Then in a trice the li - lies play, While all to dance be -
 4. Then sad - ly vexed is Mas - ter Frost, Down to the vale comes
 5. Yet Frost has scarce - ly left the vale When li - lies far and
 6. I'll stay no long - er in the house, The li - lies call me



sweet; ... They cry, "Come forth, ye flow - erets all, And
 all; ... The speed - well, the for - get - me - not, The
 gin; ... The moon looks on with friend - ly smile, And
 he; ... Li - lies play danc - ing - tunes no more, The
 near Call quick - ly to the Spring - tide feast; Their
 too. ... Sweet flow - erets, danc - ing out - of - doors, I



dance with twink - ling feet, And dance with twink - ling feet."
 vio - lets hear the call, The vio - lets hear the call.
 takes great joy there - in, And takes great joy there - in.
 pret - ty blos - soms flee, The pret - ty blos - soms flee.
 bells ring doub - ly clear, Their bells ringdoub - ly clear.
 come to dance with you, I come to dance with you.

GERMAN, TR BY MRS. ANDERSON.

Ex. 170.

The musical score for Ex. 170 is written in 3/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems, each with three staves (treble, alto, and bass clefs). The first system shows a melodic line in the treble staff with eighth notes and a half note, and a bass line in the bass staff with eighth notes and a half note. The second system continues the melody with eighth notes and a half note, and the bass line with eighth notes and a half note. The third system concludes the exercise with a final cadence in the treble staff and a half note in the bass staff.

NO. 36. WHENE'ER A NOBLE DEED.

Moderato.

1. When - e'er a no - ble deed is wrought, When - e'er is

1. When - e'er a no - ble deed is wrought, When - e'er is

The first system of the musical score is in 2/4 time, key of B-flat major (two flats). It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano and bass lines provide harmonic support with chords and moving lines.

spok - en a no - ble thought, Our hearts in glad sur - prise . . . To

spok - en a no - ble thought, To

The second system continues the melody. The vocal line features a half note followed by a quarter note, then a half note with a fermata. The piano and bass lines continue with chords and moving lines, including some rests in the vocal line.

high - er lev - els rise, . . . To high - er lev - els rise.

high - er lev - els rise, . . . To high - er lev - els rise.

The third system concludes the piece. The vocal line ends with a half note and a fermata. The piano and bass lines provide a final harmonic support, ending with a double bar line.

NO. 37.

THE STREAMS.

Andante. 60

1. Sing be - side the cheer - ful streams! They are sing - ing

dim. *p* *cres.*

2. Rip - ling, roll - ing, glid - ing, wind - ing, Round the hills their

dim.

as they flow— Through green shades and gold - en gleams,
cours - es find - ing, Car - ing not to lose their name . . .

Down - ward to the sea they go. From the hill - top
In the sea from which they came; Bring - ing bless - ings

THE STREAMS.

105

blue and high, While day and night go round the sky,
where they may, They laugh and sing a - long the way,


cres.
Through the vales they roll a - long— All their life a mer - ry song.
f
Through the vales they roll a - long— All their life a mer - ry song;

Ex. 171.

cres.
Through the vales they roll a - long— All their life a mer - ry song.
f
Through the vales they roll a - long— All their life a mer - ry song;

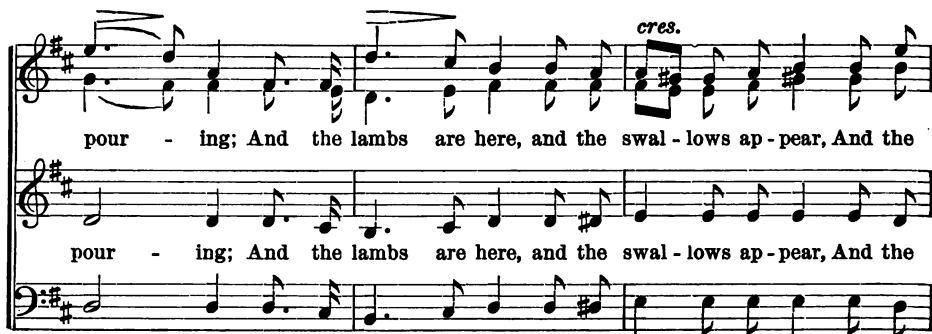
No. 38.

THE SPRING IS HERE.

Vivace. 128 = 


The Spring is here! the Spring is here! The brooks are mer - ri - ly

The Spring is here! the Spring is here! The brooks are mer - ri - ly



cres.

pour - ing; And the lambs are here, and the swal - lows ap - pear, And the

pour - ing; And the lambs are here, and the swal - lows ap - pear, And the



un poco. rit. a tempo.

f

lark a - loft is soar - ing—And the lark a - loft is

lark a - loft is soar - ing—And the lark a - loft is

THE SPRING IS HERE.

107

p Duet. Tutti.

soar - ing. Come to the fields! a - way to the fields! We've

soar - ing. We've

cres. *cres.*

lin - gered at home too long; . . . The sheep - bells ring, as the

lin - gered at home too long; The sheep - bells ring, as the

f

bright birds sing, And the stream - let mur - murs a song. . .

bright birds sing, And the stream - let mur - murs a song.

NO. 39.

FISHER'S SONG.

Andante. 60 = ♩ . *p* *cres.* *p*

1. Up and down, all day long, Life glides by us

2. Far from care, far from pain, Far from thoughts of

cres.

like our song, In our lit - tle fish - er boat,

greed - y gain, Calm - ly, cheer - ful - ly, we ride,

p

On the rest - less sea we float, Up and down,

O - ver life's tem - pest - uous tide, - Far from care,

FISHER'S SONG.

109

cres. *p* *cres.*

all day long, Life glides by us like our song,
 far from pain, Far from thoughts of greed - y gain,

cres. *rit. e dim.* *p a tempo.*

Up and down, all day long, Life glides
 Far from care, far from pain, Far from

sempre. *p* *ral - len - tan - do. pp*

by us like our song. . . .
 thoughts of greed - y gain. . . .

GERMAN, TR. BY C. F. BROOKS.

NO. 40.

THE SEASONS.

Andante. 92 = ♩ *p*

Spring is sweet, When flowers are fair, Sum - mer's

Spring is sweet, When flowers are fair, Sum - mer's

heat is hard to bear, Au - tumn shows Its

heat is hard to bear,

fruit like gold; Win - ter's snows Are ver - y cold.

Win - ter's snows are ver - y cold.

Win - ter's snows are

Au - tumn shows Its fruit like gold; Win - ter's snows are

This system consists of three staves in G major (one sharp). The top staff has a treble clef and contains a whole rest followed by a quarter note G, a quarter note A, and a quarter note B. The middle staff also has a treble clef and contains a whole rest followed by a quarter note G, a quarter note A, and a quarter note B. The bottom staff has a bass clef and contains a half note G, a half note A, and a half note B. The lyrics are placed below the middle staff.

ver - y cold. Sum - mer, Spring, And Au - tumn

ver - y cold. Sum - mer, Spring, And Au - tumn

This system consists of three staves in G major. The top staff has a treble clef and contains a half note G, a half note A, a half note B, a half note C, a half note D, and a half note E. The middle staff has a treble clef and contains a half note G, a half note A, a half note B, a half note C, a half note D, and a half note E. The bottom staff has a bass clef and contains a half note G, a half note A, a half note B, a half note C, a half note D, and a half note E. The lyrics are placed below the middle staff. A piano (*p*) dynamic marking is above the top staff.

gay, And Win - ter wing Full fast a - way.

gay, And Win - ter wing Full fast a - way.

This system consists of three staves in G major. The top staff has a treble clef and contains a half note G, a half note A, a half note B, a half note C, a half note D, and a half note E. The middle staff has a treble clef and contains a half note G, a half note A, a half note B, a half note C, a half note D, and a half note E. The bottom staff has a bass clef and contains a half note G, a half note A, a half note B, a half note C, a half note D, and a half note E. The lyrics are placed below the middle staff. A forte (*f*) dynamic marking is above the top staff.

While they flee, 'They seem to call, How good is God, Who

How good is God, Who

This system consists of three staves in G major (one sharp). The first staff has a treble clef and a piano (*p*) dynamic marking. The second and third staves have treble and bass clefs respectively. The lyrics are written below the staves, with some words appearing on multiple lines.

gave them all.

gave them all. While they flee, They seem to

This system continues the musical piece with three staves. The lyrics 'gave them all.' are repeated across the first two staves, and 'While they flee, They seem to' are on the third staff.


p How good is God Who gave them all.


rit. call, How good is God Who gave them all.

This system concludes the piece with three staves. The first staff has a piano (*p*) dynamic marking, and the second staff has a *rit.* (ritardando) marking. The lyrics 'How good is God Who gave them all.' and 'call, How good is God Who gave them all.' are written across the staves, ending with a double bar line.

NO. 41.

IN EARLY SPRING.

Con moto. 100 = 



Wake, a - rise! Morn at last . . . is

Wake, a - rise! Morn at last is

p Solo.



break - ing, The hills and vales are wet with

break - ing,

Duet.



dew; Ear - ly Spring fresh

cres.

Tutti. cres.

joy . . . is mak - ing, Her glad - ness

Her glad - ness

p

waits, and waits for you. Chant - i - cleer

waits, and waits for you. Chant - i - cleer

cres.

calls the world from slum - ber, - And

calls the world from slum - ber, And

bids thee from thy couch a - rise;

bids thee from thy couch a - rise;

cres.

Heaven is clear, . . . no cares . . . en -

Heaven is clear, . . . no cares . . . en -

Solo. *Tutti.*

cum - ber, Fling off the sleep that

cum - ber, that

clouds thine eyes. Wake, a - rise Why this

clouds thine eyes. Wake, a - rise Why this

This system contains three staves. The top staff is a treble clef with a melody line and lyrics. The middle staff is a treble clef with a harmony line and lyrics. The bottom staff is a bass clef with a bass line and lyrics. There are 'x' marks on the staves indicating specific notes or rests.

fond de - lay - ing, The ra - diant

fond de - lay - ing,

This system contains three staves. The top staff is a treble clef with a melody line and lyrics. The middle staff is a treble clef with a harmony line and lyrics. The bottom staff is a bass clef with a bass line and lyrics. There are 'x' marks on the staves indicating specific notes or rests. The word 'SOLO.' is written above the top staff.

morn will soon de - cay. Clouds will

This system contains three staves. The top staff is a treble clef with a melody line and lyrics. The middle staff is a treble clef with a harmony line and lyrics. The bottom staff is a bass clef with a bass line and lyrics. There are 'x' marks on the staves indicating specific notes or rests. The word 'Duet.' is written above the top staff.

IN EARLY SPRING.

117

rise and spoil . . . our play - ing And

And

This system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains the melody for the first line of music. The middle and bottom staves are grand staves (treble and bass clefs) and contain the accompaniment. The lyrics 'rise and spoil . . . our play - ing And' are written below the top staff. The word 'And' appears again below the middle staff.

f
dim the charm of Spring's young day— And

dim the charm of Spring's young day— And

This system consists of three staves. The top staff begins with a forte (*f*) dynamic marking. The melody and accompaniment continue. The lyrics 'dim the charm of Spring's young day— And' are written below the top staff, and the same lyrics are repeated below the middle staff.

dim the charm of Spring's young day.

dim the charm . . . of Spring's young day.

This system consists of three staves. The top staff ends with a double bar line. The middle and bottom staves continue the accompaniment. The lyrics 'dim the charm of Spring's young day.' are written below the top staff, and 'dim the charm . . . of Spring's young day.' are written below the middle staff.

NO. 42. THIS WORLD IS NOT SO BAD A WORLD.

Con brio. 104 = *cres.*

1. This world is not so bad a world As some would like to
 2. This world's in truth as good a world As e'er was known to

3. This world would be a pleas-ant world In rain or shin - y
 4. Then were the world a pleas-ant world, And pleas - ant folks were

make it! Though wheth - er good or wheth - er bad, De -
 an - y Who have not seen an - oth - er yet, And

weath - er, If peo - ple would but learn to live In
 in it- The day would pass most pleas - ant - ly To

cres. *f* *dim.*

pends on how you take it; De - pends on how you
 there are ver - y, man - y! And there are ver - y

har - mo - ny to - geth - er; In ha - mo - ny to -
 those who thus be - gin it; To those who thus be -

take it; For if we scold and fret all day, From
man - y! And if the men— and wo - men too, Have

geth - er; And cease to burst the kind - ly bond, By
gin it; And all the name - less griev - anc - es Brought

dew - y morn till e - ven, The world will ne'er af -
plen - ty of em - ploy - ment, They sure - ly must be

love and peace ce - ment - ed, And learn that best of
on by bor - rowed troub - bles, Would prove, as cer - tain -

ford to man A fore - taste here of Heav - en. This
hard to please, Who can - not find en - joy - ment— They

les - sons yet, To al - ways be con - tent - ed— To
ly they are, A throng of emp - ty bub - bles— Would

THIS WORLD IS NOT SO BAD A WORLD.

world will ne'er af - ford to man A fore - taste here of
 sure - ly must be hard to please, Who can - not find en -

learn that best of les - sons yet, To al - ways be con -
 prove, as cer - tain - ly they are, A throng of emp - ty

Heav - en— A fore - taste here of Heav - en.
 joy - ment— Who can - not find en - joy - ment.

tent - ed— To al - ways be con - tent - ed.
 bub - bles— A throng of emp - ty bub - bles.

Ex. 172.

Ex. 172 is a musical exercise in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes, with some slurs and ties. The bass line provides a harmonic foundation with a mix of quarter and eighth notes.

No. 43. PACK CLOUDS AWAY!

Allegro. 126 = ♩
mf

1. Pack clouds a - way! and wel - come! day! With

2. Wake from thy nest, rob - in red - breast! Sing

night we ban - ish sor - row; Sweet air, blow soft!

birds in ev - ery fur - row! And from each hill

f mount lark a - loft! To give my love good mor - row, To

dim. let mus - ic shrill Give my fair love good mor - row, Give

Detailed description: This is a musical score for a song titled 'No. 43. PACK CLOUDS AWAY!'. The score is written for three parts: Treble, Alto, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Allegro. 126 = ♩' and the initial dynamic is 'mf'. The score is divided into two systems. The first system contains the first two verses of the song. The second system contains the continuation of the lyrics. The lyrics are: '1. Pack clouds a - way! and wel - come! day! With', '2. Wake from thy nest, rob - in red - breast! Sing', 'night we ban - ish sor - row; Sweet air, blow soft!', 'birds in ev - ery fur - row! And from each hill', '*f* mount lark a - loft! To give my love good mor - row, To', and '*dim.* let mus - ic shrill Give my fair love good mor - row, Give'. The music features various note values, rests, and dynamic markings.

dim.

give my love good mor - row. Wings from the wind to
my fair love good mor - row. Black - bird and thrush in

please her mind, Notes from the lark I'll bor - row;
ev - ery bush, Stare, lin - net and cock-spar - row,

piu moto.

Bird, prune thy wing, night - in - gale sing! . . . To
You pret - ty elves, a - mong your - selves. . . . Sing

PACK CLOUDS AWAY!

123

cres.

give my love good-mor - row! To give my love good -
my fair love good-mor - row! Sing my fair love good -

f

mor - row! To give my love good - mor - row!
mor - row! Sing my fair love good - mor - row!

THOMAS HEYWOOD. 1600.

Ex. 173.

NO. 44. JOYS BLOOM LIKE ROSES.

Allegretto. 108 = 

p



1. The day - light is fad - ing, the bright stars are glow - ing. And

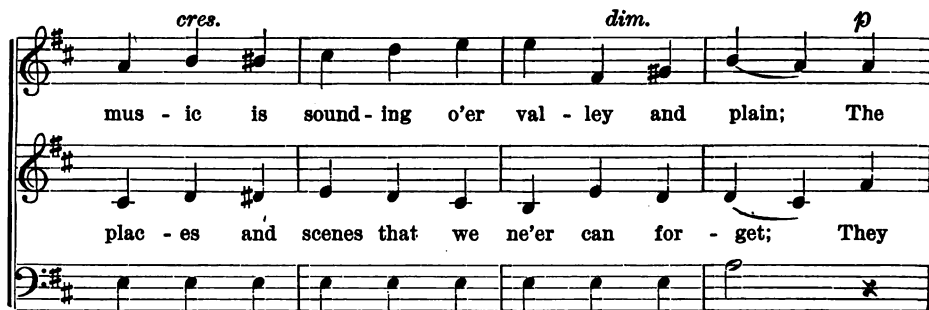
2. There are hearts that we cher - ish, that ev - er en - dear us, To



mus - ic is sound - ing o'er val - ley and plain, And

plac - es and scenes that we ne'er can for - get, To

cres. *dim.* *p*



mus - ic is sound - ing o'er val - ley and plain; The

plac - es and scenes that we ne'er can for - get; They

JOYS BLOOM LIKE ROSES.

125

First system of the musical score. It consists of three staves: a treble staff with a key signature of two sharps (F# and C#), a vocal line with lyrics, and a bass line. The lyrics are: "sweet scent - ed zeph - yrs a - round us are sigh - ing, And greet us and love us, their friend - ship will cheer us, And". The music features a melody in the treble staff and a supporting bass line. There are two fermatas above the first and second measures of the treble staff.

sweet scent - ed zeph - yrs a - round us are sigh - ing, And
greet us and love us, their friend - ship will cheer us, And

Second system of the musical score. It consists of three staves: a treble staff with a key signature of two sharps, a vocal line with lyrics, and a bass line. The lyrics are: "joys bloom like ros - es that bloom not in vain, And cling to us fond - ly till life's sun has set, And". The music continues with a melody in the treble staff and a supporting bass line. A "cres." (crescendo) marking is placed above the final measure of the treble staff.

joys bloom like ros - es that bloom not in vain, And
cling to us fond - ly till life's sun has set, And

Third system of the musical score. It consists of three staves: a treble staff with a key signature of two sharps, a vocal line with lyrics, and a bass line. The lyrics are: "joys bloom like ros - es that bloom not in vain. cling to us fond - ly till life's sun has set." The music concludes with a melody in the treble staff and a supporting bass line. Dynamic markings "dim." (diminuendo), "c" (crescendo), "rit." (ritardando), and "p" (piano) are placed above the treble staff. The system ends with a double bar line.

joys bloom like ros - es that bloom not in vain.
cling to us fond - ly till life's sun has set.

NO. 45.

A GLEE FOR WINTER.

Allegro. 80 = ♩. *mf*

Hence, rude Win - ter, crab - bed old fel - low, Nev - er

Hence, rude Win - ter, crab - bed old fel - low, Nev - er

mer - ry, nev - er mel - low! Well - a - day! in rain and

mer - ry, nev - er mel - low! Well - a - day! in rain and

cres.

snow What will keep one's heart a - glow? What will

snow What will keep one's heart a - glow? What will

f keep one's heart a - glow? *p* Groups of kins - men, *cres.* old and

keep one's heart a - glow? old and

p young, Old - est they *cres.* old friends a - mong! Groups of

young, old friends a - mong! Groups of

cres. friends, so old and true, That they seem our kins-men

friends, so old and true, That they seem our kins-men


f *p*
 too! These all mer - ry all to-geth - er Charm a -
 too! These all mer - ry all to-geth - er Charm a -

poco a poco rall. *sf*
 way, charm a - way, charm a - way chill win - ter weath-er.
 way, chill win - ter weath-er.


ALFRED DOMETT.

Ex. 174.

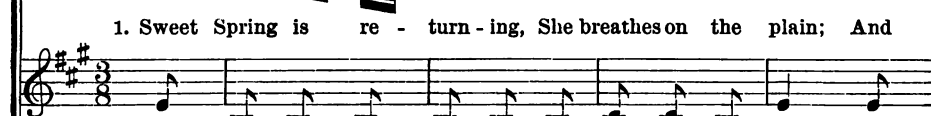
NO. 46. SWEET SPRING IS RETURNING.

Allegretto. 108 = 

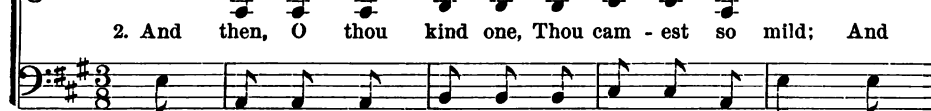

mf



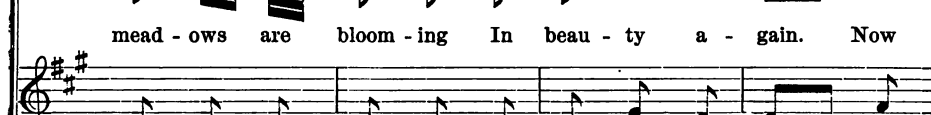
1. Sweet Spring is re - turn - ing, She breathes on the plain; And




2. And then, O thou kind one, Thou cam - est so mild; And

mead - ows are bloom - ing In beau - ty a - gain. Now



moun - tain and mead - ow And riv - u - let smiled; The




fair is the flow - er, And green is the grove, And



voice of thy mu - sic Was heard in the grove, The



SWEET SPRING IS RETURNING.

soft is the show - er That falls from a - bove, And
balm of thy breez - es In - vit - ed to rove, The

This system contains the first three staves of the musical score. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef with the same key signature. The lyrics are written below the staves, with hyphens indicating syllables that span across notes.

cres. soft is the show - er That falls from a - bove. Full
dim. *p* balm of thy breez - es In - vit - ed to rove. Now

This system contains the next three staves. It includes dynamic markings: *cres.* (crescendo) above the first staff, *dim.* (diminuendo) above the second staff, and *p* (piano) above the third staff. The lyrics continue below the staves.

glad - ly I greet thee, Thou lov - li - est guest, Ah,
wel - come, thou loved one, A - gain and a - gain; And

This system contains the final three staves of the musical score. The lyrics conclude with 'And' at the end of the bottom staff. The musical notation continues with various note values and rests.

long have we wait - ed, By thee to be blessed! Stern
bring us full man - y Bright days in thy train; And

Win - ter threw o'er us His heav - y, cold chain; We
bid the soft Sum - mer Not lin - ger so long; E'en

longed to be breath - ing In free - dom a - gain.
now we are wait - ing To greet him with song.

GERMAN, TR. BY C. T. BROOKS.

Ex. 175.

First system of musical notation for Ex. 175. It consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The second treble staff contains a similar melodic line. The bass staff contains a bass line with quarter and eighth notes.

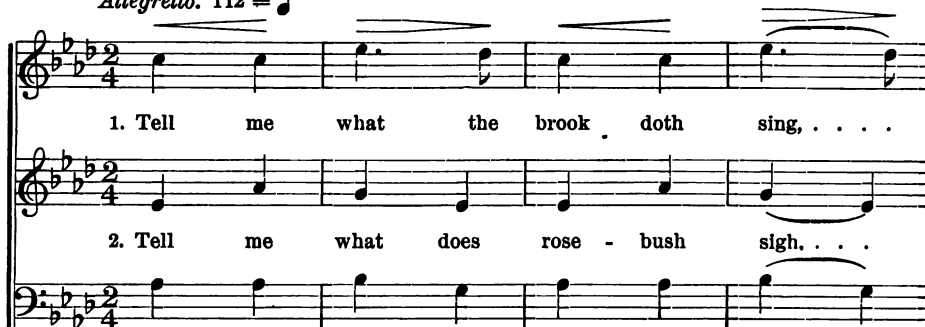
Second system of musical notation for Ex. 175. It consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The second treble staff contains a similar melodic line. The bass staff contains a bass line with quarter and eighth notes.

Ex. 176.

Musical score for Ex. 176. It consists of three staves: two treble clefs and one bass clef. The key signature is three flats (Bb, Eb, Ab) and the time signature is 3/4. The first treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The second treble staff contains a similar melodic line. The bass staff contains a bass line with quarter and eighth notes.

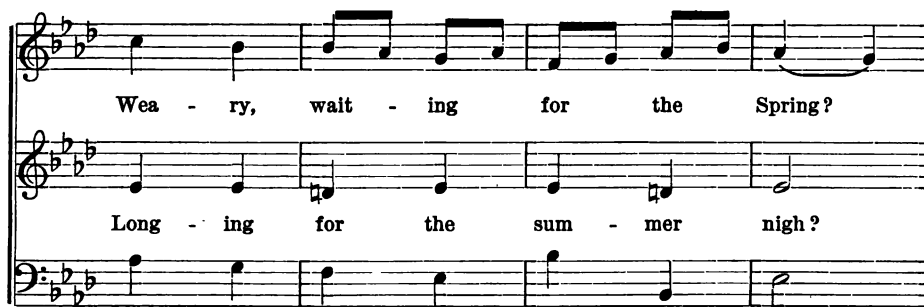
NO. 47.

LONGING.

Allegretto. 112 = 


1. Tell me what the brook doth sing,

2. Tell me what does rose - bush sigh, . . .



Wea - ry, wait - ing for the Spring?

Long - ing for the sum - mer nigh?



“Let me free,” the brook - let sing - eth,

“Let me blos - som,” rose - bud sigh - eth,

dim. e rit.

“Win - ter, let me haste a - way! . . .

“Let me o - pen to the day! . . .

This system consists of three staves. The top staff is a vocal line in G major (one flat) with a key signature of one flat. It begins with a half note G4, followed by a half note A4, then a quarter note Bb4, and ends with a half note G4. The middle staff is a vocal line in G major, starting with a half note G4, followed by a half note A4, then a quarter note Bb4, and ends with a half note G4. The bottom staff is a bass line in G major, starting with a half note G3, followed by a half note A3, then a quarter note Bb3, and ends with a half note G3. The lyrics are: “Win - ter, let me haste a - way! . . . and “Let me o - pen to the day! . . .

a tempo. *cres.* *f*

Win - ter, let me haste a - way!”

Let me o - pen to the day!”

This system consists of three staves. The top staff is a vocal line in G major, starting with a half note G4, followed by a half note A4, then a quarter note Bb4, and ends with a half note G4. The middle staff is a vocal line in G major, starting with a half note G4, followed by a half note A4, then a quarter note Bb4, and ends with a half note G4. The bottom staff is a bass line in G major, starting with a half note G3, followed by a half note A3, then a quarter note Bb3, and ends with a half note G3. The lyrics are: Win - ter, let me haste a - way!” and Let me o - pen to the day!”

Con moto. mf

Brook - let stay a - while thy play - ing,

Rose - bud, wait 'till June comes to you,

This system consists of three staves. The top staff is a vocal line in G major, starting with a half note G4, followed by a half note A4, then a quarter note Bb4, and ends with a half note G4. The middle staff is a vocal line in G major, starting with a half note G4, followed by a half note A4, then a quarter note Bb4, and ends with a half note G4. The bottom staff is a bass line in G major, starting with a half note G3, followed by a half note A3, then a quarter note Bb3, and ends with a half note G3. The lyrics are: Brook - let stay a - while thy play - ing, and Rose - bud, wait 'till June comes to you,

Soon the south winds will be blow - ing,
Then its zeph - yrs soft shall sue you,

This system contains three staves of music in a key of three flats (B-flat, E-flat, A-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staves.

mf
And to set the mill - wheels go - ing
And its ar - dent sun shall woo you

This system contains three staves of music. It begins with a mezzo-forte (*mf*) dynamic marking. The melody continues in the treble clef, with the bass line in the bass clef. The lyrics are written below the staves.

You shall haste a - way!
O - pen to the day!

This system contains three staves of music. The melody concludes with a double bar line and a repeat sign. The lyrics are written below the staves.

W. W. CALDWELL.

NO. 48. WHEN LILAC BUDS BEGAN TO SWELL.

Andante. 88 = 

p



1. When li - lac buds be - gan to swell, And yel - low king - cups
 2. And now when ear - liest morn - ing glows In beau - ty up the

3. And oft - en when my fin - gers move A - long the i - vory
 4. A - las! when Sum - mer reign is o'er, And win - try tem - pests

starred the lea, And tune - ful sounds in wood and dell Told
 dom - ing blue, And all the lev - el mead - ow shows Like

keys to find Some chord har - mo - nious that may prove, A
 whis - tle by, And he can dwell with us no more, How

that the brooks a - gain were free—Told that the brooks a -
 vel - vet gemmed with beads of blue—Like vel - vet gemmed with

charm, a sol - ace to the mind—A charm, a sol - ace
 shall I miss his min - strel - sy—How shall I miss his

WHEN LILAC BUDS BEGAN TO SWELL.

137

dim. *p* *cres.*

gain beads were of free dew; When ma - ple boughs were the
to the mind; Hear - ing, he stays his
min - strel - sy! And think - ing of those

f *dim.*

all a - flame, And vio - lets smiled from cir - cling leaves, A
chil - dren creep, And will not let us lon - ger rest, He
rap - id wing, And sits up - on the lin - den near, And
van - ished hours, Long for swift wings, to fol - low free To

cres. *f*

bird with gold - en plu - mage came, And built be - neath my
from the ma - ple - leaves doth peep, That shade his ti - ny
pau - es in the mu - sic bring His an - swering car - ol
warm - er climes and fade - less bowers—Some land of fae - rie

WHEN LILAC BUDS BEGAN TO SWELL.

mf

eaves; nest; And from his lit - tle throat Trilled
And from his lit - tle throat Trills

clear; o'er the sea, As from his lit - tle throat Trills
Where still his lit - tle throat Trills

out his hap - py note, His sweet, con - tent - ed
out his hap - py note, His sweet, con - tent - ed

out his hap - py note, His sweet, con - tent - ed
out its hap - py note, Its sweet, con - tent - ed

lay— His sweet, con - tent - ed lay.
lay— His sweet, con - tent - ed lay.


lay— His sweet, con - tent - ed lay.
lay— Its sweet, con - tent - ed lay.

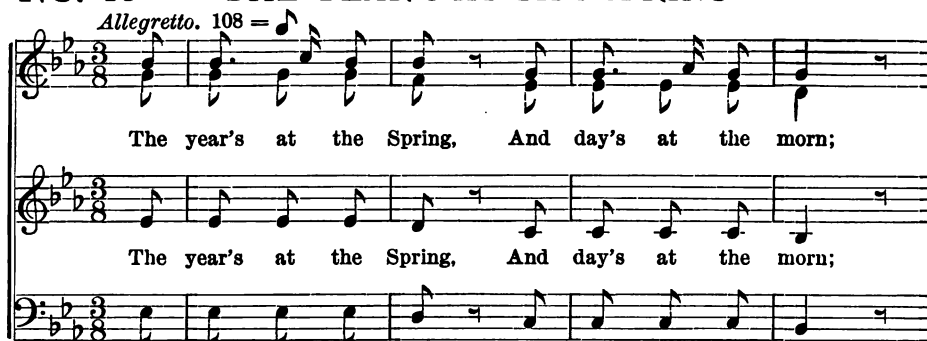
e rit.

p

W. W. CALDWELL.

NO. 49. THE YEAR'S AT THE SPRING.

Allegretto. 108 = 



The year's at the Spring, And day's at the morn;

The year's at the Spring, And day's at the morn;

cres.  *f*  *p* 



Morn - ing's at sev - en, The hill - side's dew - pearled; The

Morn - ing's at sev - en, The hill - side's dew - pearled; The

cres.  *cres.* 



lark's on the wing; The snail's on the thorn; God's in his

lark's on the wing; The snail's on the thorn; God's in his

heav - en - All's right with the world - All's right with the world.

heav - en - All's right with the world - All's right with the world.

This musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains the lyrics "heav - en - All's right with the world - All's right with the world." with a forte (f) dynamic marking. The middle staff is a vocal line in treble clef with the same key signature and time signature, also containing the lyrics "heav - en - All's right with the world - All's right with the world." The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature, featuring a steady eighth-note bass line.

Ex. 177.

This musical score for Exercise 177 consists of three staves in 3/8 time with a key signature of two flats. The top staff is a treble clef line with eighth-note patterns. The middle staff is a treble clef line with dotted eighth notes and quarter notes. The bottom staff is a bass clef line with dotted eighth notes and quarter notes.

This musical score for Exercise 177 consists of three staves in 3/8 time with a key signature of two flats. The top staff is a treble clef line with eighth-note patterns. The middle staff is a treble clef line with dotted eighth notes and quarter notes. The bottom staff is a bass clef line with dotted eighth notes and quarter notes.

No. 50.

AUTUMN.

141

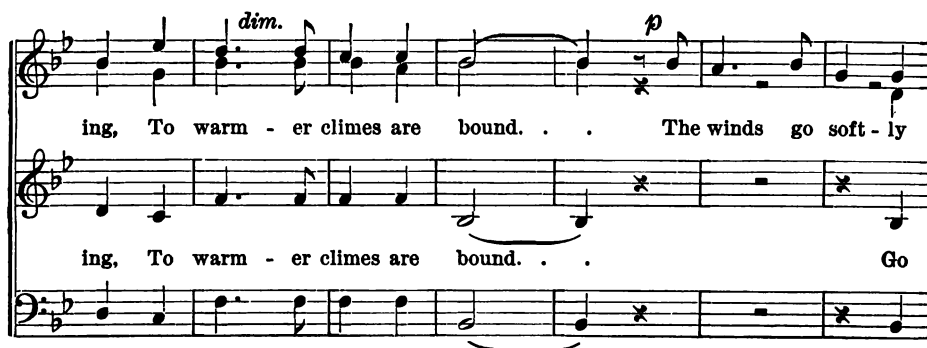
Andante. 92 = 



p The with - ered leaves are fall - ing In si - lence



to the ground, . . The wild - birds o'er us call -



dim. *p* ing, To warm - er climes are bound. . . The winds go soft - ly

cres. *p*

sigh - ing The na - ked branch - es through, . . They

sigh - ing The na - ked branch - es through, . .

This system contains three staves of music in G major (one sharp). The first staff has a crescendo hairpin and a piano dynamic marking. The lyrics are 'sigh - ing The na - ked branch - es through, . . They'. The second staff continues the melody with the lyrics 'sigh - ing The na - ked branch - es through, . .'. The third staff is a bass line accompaniment.

dim. e rit.

mourn the Old Year dy - ing, They mur - mur for the

dy - ing, They mur - mur for the

This system contains three staves of music. The first staff has a decrescendo and ritardando hairpin. The lyrics are 'mourn the Old Year dy - ing, They mur - mur for the'. The second staff continues the melody with the lyrics 'dy - ing, They mur - mur for the'. The third staff is a bass line accompaniment.

piu moto.

New. . . When spring re - turn - ing bring - eth Sweet

New. . . Sweet

This system contains three staves of music. The first staff has a 'piu moto.' marking. The lyrics are 'New. . . When spring re - turn - ing bring - eth Sweet'. The second staff continues the melody with the lyrics 'New. . . Sweet'. The third staff is a bass line accompaniment.

AUTUMN.

143

flow - ets to the plain, . . And all the wood - land

flow - ets to the plain, . .

This system consists of three staves in G major (one sharp). The top staff has a vocal line with lyrics 'flow - ets to the plain, . . And all the wood - land'. The middle staff has a vocal line with lyrics 'flow - ets to the plain, . .'. The bottom staff is a piano accompaniment line. There are rests in the piano part for the first two measures.

sing - eth With mel - o - dy a - gain. . . When

With mel - o - dy a - gain. . . When

This system consists of three staves in G major. The top staff has a vocal line with lyrics 'sing - eth With mel - o - dy a - gain. . . When'. The middle staff has a vocal line with lyrics 'With mel - o - dy a - gain. . . When'. The bottom staff is a piano accompaniment line. There are rests in the piano part for the first two measures.

cres. Spring re - turn - ing bring - eth The flow - ets to the

stringendo. Spring bring - eth the

This system consists of three staves in G major. The top staff has a vocal line with lyrics 'Spring re - turn - ing bring - eth The flow - ets to the'. The middle staff has a vocal line with lyrics 'Spring bring - eth the'. The bottom staff is a piano accompaniment line. The system is marked with 'cres.' (crescendo) and 'stringendo.' (stringendo).

plain, . . . And all the wood - land ring - eth With

plain, . . . the wood - land ring - eth With

The first system of the musical score for 'Autumn' consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with notes and rests, and lyrics 'plain, . . . And all the wood - land ring - eth With'. The middle staff is also in treble clef with the same key signature, containing a similar melody and lyrics 'plain, . . . the wood - land ring - eth With'. The bottom staff is in bass clef with the same key signature, providing a harmonic accompaniment.

rit. e *cres.* *al* *ff* *a tempo.*

mel - o - dy a - gain— And all the wood - land

mel - o - dy a - gain— And all the wood - land

The second system of the musical score continues the melody. It includes dynamic markings: *rit. e*, *cres.*, *al*, *ff*, and *a tempo.*. The lyrics are 'mel - o - dy a - gain— And all the wood - land'. The notation features various note values, rests, and slurs across the three staves.

ring - - eth With mel - o - dy a - gain. . .

ring - - eth With mel - o - dy a - gain. . .

The third system of the musical score concludes the piece. The lyrics are 'ring - - eth With mel - o - dy a - gain. . .'. The notation includes final notes, rests, and a double bar line at the end of each staff.

W. W. CALDWELL.

No. 51.

MORNING SONG.

Con brio. ♩ = 104

f It breaks — it breaks from east — ern cham —

f bers, The gold-en morn - ing ray; . . All hail, thou

p bright and bless-ed morn - - - - ing, All hail, thou

cres. *f* *p*

new - born day! All hail, thou new - born day! It

new - born day! All hail, thou new - born day! It

cres - - cen - - do.

bursts - it bursts from east - ern cham - - bers - A

bursts - it bursts from east - ern cham - - bers - A

f *p* *cres.*

flood of glo - rious light; He comes - he

flood of glo - rious light; He comes - he

MORNING SONG.

147

cres.

comes, the sun in splen - - dor Vic - to - rious

comes, the sun in splen - - dor Vic - to - rious

sf *p*

o'er . . . the night. . . I wel - come thee, thou love - ly

o'er . . . the night. . .

p

morn - ing, And thank the kind - ly Power, Whose smile of

and thank the Power,

MORNING SONG.

love bids dark-ness van-ish, Whose smile of love bids dark-ness
bids dark-ness van-ish, bids dark-ness

The first system of the musical score for 'Morning Song'. It consists of three staves (treble, alto, and bass clefs) in the key of D major. The melody is primarily in the treble clef. The lyrics are: 'love bids dark-ness van-ish, Whose smile of love bids dark-ness bids dark-ness van-ish, bids dark-ness'. There are dynamic markings 'p' (piano) and 'f' (forte) above the notes.

van-ish, And wakes the morn-ing hour— And
van-ish, And wakes the morn-ing hour— And

The second system of the musical score. It continues the melody from the first system. The lyrics are: 'van-ish, And wakes the morn-ing hour— And'. There are dynamic markings 'cres.' (crescendo) and 'meno mosso.' (less motion) above the notes.

wakes— and wakes the morn-ing hour.
wakes— and wakes the morn-ing hour.

The third system of the musical score. It concludes the piece. The lyrics are: 'wakes— and wakes the morn-ing hour.'. There are dynamic markings 'f' (forte) and 'rit.' (ritardando) above the notes.

GERMAN, TR. BY C. T. BROOKS.

Ex. 178.

149



No. 52.

SUMMER WOODS.

Allegretto. 92 =

Oh, come in - to the leaf - y wood When sum - mer days are

Oh, come in - to the leaf - y wood When sum - mer days are

fair, Here shall you find no dis - cord rude, But

fair, Here shall you find no dis - cord rude, But

qui - et ev - ery - where— But qui - et ev - ery - where, Here

qui - et ev - ery - where— But qui - et ev - ery - where, Here

dim.

shall you find no dis - cord rude, But qui - et ev - ery-where. How

shall you find no dis - cord rude, But qui - et ev - ery-where.

lov - ing - ly— how lov - ing - ly— the branch - es meet— the

how lov - ing - ly— the

cres. *f*

branch - es meet In can - o - py o'er - head, . . . How

branch - es meet In can - o - py o'er - head, . . . How

like a car - pet 'neath our feet The ten - der grass - es tread. How

like a car - pet 'neath our feet The ten - der grass - es tread. How

lov - ing - ly the branch - es meet In can - o - py o'er - head, How

lov - ing - ly the branch - es meet In can - o - py o'er - head, How

like a car - pet 'neath our feet The ten - der grass - es

like a car - pet 'neath our feet The ten - der grass - es

tread. The dew still glis - tens on the spray, The air is fresh and

keen, And now a lin - net trills his lay, And

now a thrush un - seen— And now a thrush un - seen, And

now a lin - net trills his lay, And now a thrush un - seen. Then

now a lin - net trills his lay, And now a thrush un - seen.

come in - to this leaf - y wood. Then come in - to this

this leaf - y wood, this

cres. *f*
leaf - y wood When sum - mer days are fair, . . . And you shall find no

leaf - y wood When sum - mer days are fair, . . . And you shall find no

dim.

sol - i - tude, But pur - est pleas - ures there. Then come in - to this

sol - i - tude, But pur - est pleas - ures there. Then come in - to this

cres.

leaf - y wood, When sum - mer days are fair, And you shall find no

leaf - y wood, When sum - mer days are fair, And you shall find no

sol - i - tude, But pur - est pleas - ures there.

sol - i - tude, But pur - est pleas - ures there.

W. W. CALDWELL.

Ex. 179.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The middle and bottom staves are in treble clef with the same key signature and time signature, containing a rhythmic accompaniment of eighth notes and rests, with some notes marked with an 'x'.

The second system of musical notation consists of three staves, continuing the melody and accompaniment from the first system. The notation includes various note values and rests, maintaining the 6/8 time signature and three-flat key signature.


The third system of musical notation consists of three staves, concluding the exercise. The top staff features a *rit.* (ritardando) marking above the final measures. The system ends with a double bar line on each staff.

NO. 53.

SUMMER'S OVER.

Moderato. 108 = 

p



Sum - mer's o - ver, sum - mer's o - ver! See the leaves are fall - ing

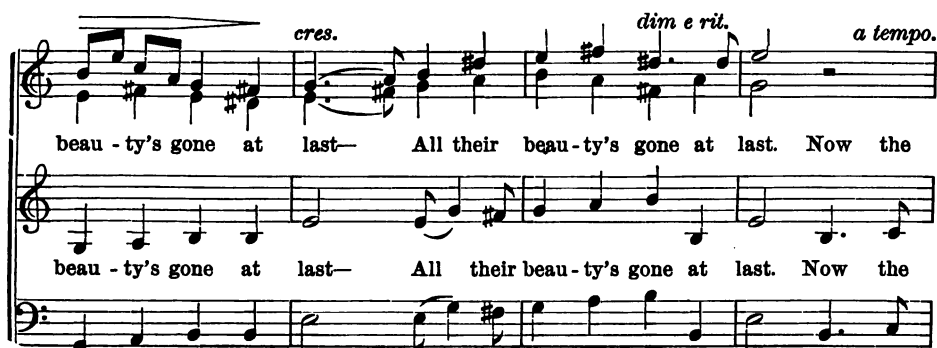
Sum - mer's o - ver, sum - mer's o - ver! See the leaves are fall - ing



fast; Flowers are dy - ing, flowers are dy - ing, All their

fast; Flowers are dy - ing, flowers are dy - ing, All their

cres. *dim e rit.* *a tempo.*



beau - ty's gone at last— All their beau - ty's gone at last. Now the

beau - ty's gone at last— All their beau - ty's gone at last. Now the

thrush no long - er cheers us, War - bling birds for - get to

thrush no long - er cheers us, War - bling birds for - get to

pp *sostenuto.*

sing; And the bees have ceased to wan - der, Sip - ping

sing; And the bees have ceased to wan - der, Sip - ping

rit. *a tempo.*

sweets on air - y wing. Win - ter's com - ing, win - ter's

sweets on air - y wing. Win - ter's com - ing, win - ter's

com - ing! Now his hoar - y head draws near; Winds are

cres. e rall.

blow - ing, winds are blow - ing, All a - round looks cold and

a tempo. grazioso.

drear. Hope of spring must now sup - port us; Win - ter's

SUMMER'S OVER.

reign will pass a - way; Flowers will bloom, and birds will
 reign will pass a - way;

This system contains three staves of music in G major (one sharp). The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble and a bass clef respectively, both with a key signature of one sharp. The music is in 4/4 time. The first staff features a melody with eighth and sixteenth notes, and a fermata over the final measure. The second and third staves provide harmonic support with chords and moving lines.

war - ble, Mak - ing glad ... the live - long day.
 Mak - ing glad ... the live - long day.

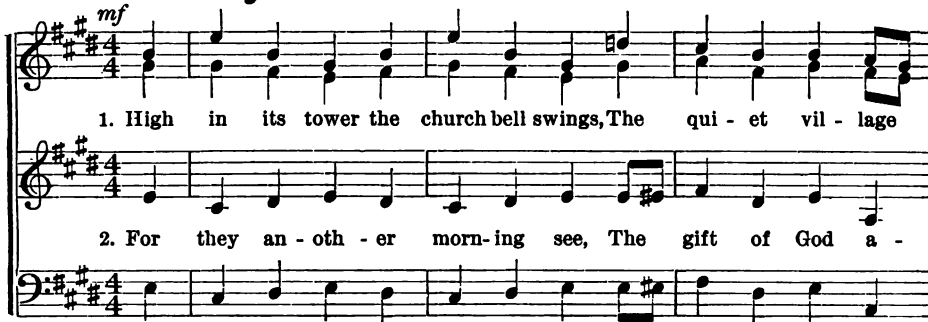
This system continues the piece with three staves. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble and a bass clef respectively, both with a key signature of one sharp. The music is in 4/4 time. The first staff features a melody with eighth and sixteenth notes, and a fermata over the final measure. The second and third staves provide harmonic support with chords and moving lines. The tempo marking 'e rall.' is placed above the first staff, and the dynamic marking 'cres.' is placed above the second staff.

Ex. 180.

This system contains three staves of music in 4/4 time. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble and a bass clef respectively, both with a key signature of one sharp. The music is in 4/4 time. The first staff features a melody with eighth and sixteenth notes, and a fermata over the final measure. The second and third staves provide harmonic support with chords and moving lines.

No. 54.

CHURCH BELLS.

Andante. 84 = *mf*


1. High in its tower the church bell swings, The qui - et vil - lage

2. For they an - oth - er morn - ing see, The gift of God a -



wakes; O'er hill and plain its mu - sic rings, And

bove, And ev - ery heart should glow a - new With



morn - ing soft - ly breaks And morn - ing soft - ly

grat - i - tude and love With grat - i - tude and

CHURCH BELLS.

cres.

breaks. It wakes the flow - eret in the vale. The
love. I clasp my hands in prayer un - til The

dim. *f*

bird up - on the bough, And bids the sleep - ers
mur - murs cease to flow; Then glad - ly leav - ing

ev - ery - where, No long - er slum - ber now— And
all to Him, A - bout my day's work go— Then

bids the sleep-ers ev - ery - where No long - er slum-ber now.
glad - ly leav - ing all to Him, A - bout my day's work go.

ECKELMANN.

Ex. 181.

Ex. 182.



No. 55. GOD OF OUR FATHERS.

1. God of our' fa - thers! by whose hand Thy

2. Through each per - plex - ing path of life Our

3. Oh, spread thy shel - tering wings a - round, Till

The first system of the musical score is written in G major (one sharp) and 2/4 time. It consists of three staves: a treble staff with a vocal line, a middle treble staff with a vocal line, and a bass staff with a bass line. The lyrics are printed below the staves, with the first line of lyrics corresponding to the first staff, the second line to the second staff, and the third line to the third staff.

peo - ple still are blessed, . . . Be with us through our

wan - dering foot - steps guide; . . . Give us this day our

all our wan - derings cease, . . . And at our Fa - ther's

The second system of the musical score continues the melody. It features the same three-staff format. The lyrics are printed below the staves, with the first line of lyrics corresponding to the first staff, the second line to the second staff, and the third line to the third staff.

pil - grim - age, Con - duct us to our rest. . . .

dai - ly bread, And rai - ment fit pro - vide. . . .

loved a - bode, Our souls ar - rive in peace. . . .

The third system of the musical score concludes the piece. It features the same three-staff format. The lyrics are printed below the staves, with the first line of lyrics corresponding to the first staff, the second line to the second staff, and the third line to the third staff. The system ends with a double bar line.

NO. 56. GIVE TO THE WINDS THY FEARS.

1. Give to the winds thy fears; . . . Hope, and be

2. Through waves and clouds and storms, . . . He gent - ly

un - dis - mayed, . . . God hears thy sighs, and counts thy

clears thy way, . . . Wait thou his time; so shall this

tears; God shall lift up thy head. . . .

night Soon end in joy - ous day. . . .

GERHARDT.

NO. 57. NOW THE SHADES OF NIGHT ARE GONE.

1. Now the shades of night are gone; Now the
 2. Fill our souls with heaven - ly light; Ban - ish

3. Keep our haugh - ty pas - sions bound; Save us
 4. When our work of life is past, Oh, re -

morn - ing light is come; Lord, may we be
 doubt and clear our sight; In thy ser - vice,

from our foes a - round; Go - ing out and
 ceive us then at last; Night and sin will

thine to - day; Drive the shades of sin a - way.
 Lord, to - day; May we la - bor, watch and pray.

com - ing in, Keep us safe from ev - ery sin.
 be no more, When we reach the heaven - ly shore.

NO. 58. THEY WHO ON THE LORD RELY.

1. They who on the Lord re - ly, Safe - ly

2. Vain temp - ta - tions wi - ly snare; Chris - tians

3. When they wake, or when they sleep, An - gel

dwel, though dan - ger's nigh; Lo, his shel - tering.

are Je - ho - vah's care; Harm - less flies the

guards their vi - gils keep; Death and dan - ger

wings are spread, O'er each faith - ful ser - vant's head.

shaft by day, Or in dark - ness wings its way.

may be near; Faith and love have nought to fear.

LYTE.

No. 59.

TRY ME, O GOD.

Lento. 72

Try me, O God, and seek the ground of my

heart; prove me, prove me, and ex - am - ine, ex -

am - ine my thoughts. Look well if there be an - y

p

way of wick-ed-ness in me, and lead me in the

way of wick-ed-ness in me, and lead me in the

p *cres.* *f*

way, and lead me in the way—in the way—the

way, and lead me in the way—in the way—the

p

way ev-er-last-ing. A-men.

way ev-er-last-ing. A-men.

NO. 60. MY SOUL, BE ON THY GUARD.

1. My soul, be on thy guard; . . . Ten thou - sand
 2. Oh, watch and strive and pray; . . . The bat - tle

3. Ne'er think the vic - tory won, . . . Nor lay thine
 4. Fight on, my soul, till death . . . Shall bring thee

foes a - rise; . . . The hosts of sin are
 ne'er give o'er; . . . Re - new it bold - ly

ar - mor down: . . . Thy ar - duous work will
 to thy God; . . . He'll take thee, at thy

press - ing hard To draw thee from the skies. . .
 ev - ery day, And help di - vine im - plore. . .

not be done Till thou ob - tain thy crown. . .
 part - ing breath, To his di - vine a - bode. . .

HEATH.

NO. 61. WE WILL LAY US DOWN IN PEACE.

Lento. 76 = ♩

p We will lay us down in peace— *p* We will

lay us down in peace, and take our

down in peace, and take our

rest, . . . for it is Thou, O Lord, for it is

rest, . . . O Lord,

WE WILL LAY US DOWN IN PEACE.

173

Thou on - ly, for it is Thou, O Lord, who

Thou on - ly, for it is Thou, O Lord, who

This system contains the first two staves of music. The key signature has four sharps (F#, C#, G#, D#). The first staff begins with a *cres.* marking and a *f* dynamic. The lyrics are 'Thou on - ly, for it is Thou, O Lord, who'.

mak - est me to dwell in safe - ty - who

mak - est me to dwell in safe - ty - who

This system contains the next two staves of music. The lyrics are 'mak - est me to dwell in safe - ty - who'.

mak - est me to dwell in safe - - - ty.

mak - est me to dwell in safe - - - ty.

This system contains the final two staves of music. The lyrics are 'mak - est me to dwell in safe - - - ty.' The first staff includes *cres.*, *f*, *dim.*, *p*, and *pp* markings. The system concludes with a double bar line.

No. 62.

MAGNIFICAT.

1. My soul doth *magni* - - - fy the Lord, and my spirit *hath* re-
 3. For behold, from hence - forth all gener - -

5. And his mercy is on them that fear him, throughout
 7. He hath put down the *mighty* from their seat: and *hath* ex -

joicéd in God my Saviour. 2. *For* he hath re -
 ations shall call me blesséd. 4. For he that is *mighty* hath magni-fiéd

all . . gen - er - ations. 6. He hath showéd *strength* with his
 altd the hum-ble and meek. 8. He hath filléd the *hungry* with good
 9. He remembering his mercy hath *holpen* his ser - vant

garded the lowli - - - ness of his hand-maiden.
 me, and ho - ly is his name.

arm; He hath scatteréd the proud in the *imagi* - na - tion of their hearts.
 things, and the *rich* he hath sent . . empty a - way.
 Israel, as he promiséd to our forefathers, Abraham and his seed for - ever.

Accent the words and syllables that are printed in italics.

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THE
NORMAL MUSIC COURSE

BY JOHN W. TUFTS AND H. E. HOLT.

THIRD READER—APPENDIX.

FOR MIXED VOICES.

CONTAINING SELECTIONS FOR
DEVOTIONAL AND GENERAL SCHOOL EXERCISES.

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MY COUNTRY! 'TIS OF THEE.

Moderato.

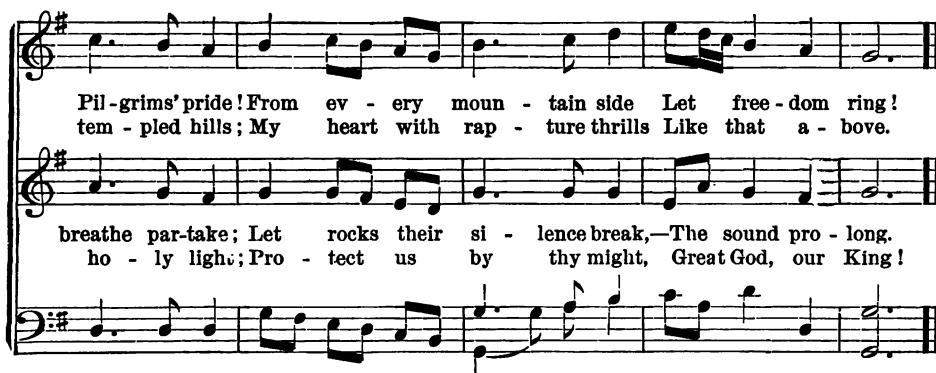

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try, thee— Land of the no - ble free—

3. Let mu - sic swell the breeze, And ring from all the trees,
 4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,



Of thee I sing; Land where my fa - thers died! Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and

Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that
 To thee we sing; Long may our land be bright With free-dom's



Pil-grims' pride! From ev - ery moun - tain side Let free-dom ring!
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.

breathe par-take; Let rocks their si - lence break,—The sound pro - long.
 ho - ly light; Pro - tect us by thy might, Great God, our King!

CONTENTMENT.

J. F. REICHARDT. 1779.

Allegro ma non troppo.

1. { Who'd vex him - self with - in - dle fan - cies, When
Or who, when youth with him danc - es, Pre-

2. { Still wel - leth up the mead - ow foun - tain, Still
Still shines the moon o'er yon - der moun - tain, As
3. { With night - in - gales the woods are ring - ing, The
And still, be - neath their won - drous sing - ing, The

Spring a - round doth and bud and blow ? }
fer in gloom and pain. to go ? }

is the ar - bor cool and green, }
fair as when in E - den seen. }
lis - t'ning ear with joy to thrill ; }
rest - less heart is is charmed and still. }

In all life's path - ways pleas - ure beck - ons,
Still hangs the vine with pur - ple clus - ters,
Oh, beau - ti - ful is God's cre - a - tion,

That thro' this pil - grim - jour - ney guide, And
 The wear - y heart of man to cheer, Still
 And true de - lights doth ev - er give! There

when we reach a place of part - ing,
 lov - ers kiss in shad - y bow - ers,
 fore let us con - tent - ment cher - ish,

A gar - land bring - eth to our side.
 And still their whis - pered vows we hear.
 And take en - joy - ment while we live.

LOVE.

VON WEBER. May 4, 1818.

Con moto.

1. In ev - ery house where love doth dwell, The sun and moon give

2. The smal - lest house by spring is drest In leaves and blos - soms

3. And when life's lat - est day is o'er, And death stands knocking

light full well, And though it poor and small may be, There

of the best; With joy each plate Love fill - eth up, And

at the door, If cheer - ful - ly we take his hand, He

comes the Spring - time just as free.

glad - ness pours in - to each cup.

leads us to the bet - ter land.

VON FALLERSLEBEN. 1828

TO SPRING.

J. F. REICHARDT. 1810.

mf Semplice.

1. O Na - ture's ten - der nurse - ling, Thou
 2. A - gain, a - gain, thou com - est, And
 3. My dar - ling, dost re - mem - ber? No
 4. For her how man - y flow - ers I've
 5. O Na - ture's ten - der nurse - ling, Thou

mf Semplice.

sweet and love - ly Spring, Bring - er of leaf and
 still so fair, so dear! What true de - light it
 dear - er e'er could be! Long hath she been my
 free - ly ta'en from thee, And now a - gain I
 sweet and love - ly Spring, Bring - er of leaf and

flow - er, Thy wel - come I would sing.
 giv - eth, Once more to meet thee here.
 maid - en, And still she lov - eth me.
 ask them, And thou giv'st wil - ling - ly.
 flow - er, Thy wel - come thus I sing.

SCHILLER. 1782.

PEACEFUL SLUMB'RING ON THE OCEAN.

STORACE, 1763—1796. ART. by NOVELLO.

Dolce e lento.

p

1. Peaceful slumb'ring on the o - cean, Sea - men fear no dan - ger

2. Is the wind tem-pest-u-ous blow - ing, Still no dan - ger they de -

p

mf

p

nigh; The winds and waves in gen - tle mo - tion, Soothe them

sery, The guile - less heart its boon be - stow - ing, Soothes them

mf

cres.

p

cres.

with their lul - la - by, lul-la-by, lul-la-by lul - la - by

with its lul - la - by, lul - - - - la - - - -

cres.

p

cres.

PEACEFUL SLUMB'RING ON THE OCEAN.

9

dim. *p* *pp* *lento.*

lul-la-by, Soothe them with their lul-la-by, lul-la-by.

by. Soothe them with its lul-la-by, lul-la-by.

dim. *p* *pp* *lento.*

THE COMING OF SPRING.

F. W. BERNER. 1819.

mf *Allegretto.*

1. So long a time of sad-ness, But now so clear a day! The

2. Each germ and bud is striv-ing To o-pen to the light, And

3. The oaks and vines al-read-y Their ten-der ver-dure show, Thou

mf

torn clouds seem to car-ry All gloom with them a-way.

man-y flowers are turn-ing To heaven their fac-es bright.

too, my heart, take cour-age, And joy and gladness know.

VON FALLERSLEBEN. 1827.

THE MAYBELLS AND THE FLOWERS.

Allegro vivace.

MENDELSSOHN, ARR.

1. Young May-bells ring throughout the vale, And sound so sweet and clear; The

1. Young May-bells ring throughout the vale, And sound so sweet and clear; The

Allegro vivace.

This system contains the first three staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is in 2/4 time and features a lively, rhythmic melody in the upper staves and a supporting bass line in the bottom staff.

dance be-gins, ye flowers all, Come with a mer-ry cheer— come with a mer-ry

dance be-gins, ye flowers all, Come with a mer-ry cheer— come with a mer-ry

This system contains the next three staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music continues the lively melody from the first system, with the upper staves carrying the main melody and the bottom staff providing a steady bass accompaniment.

p cheer. The flow-ers, red and white and blue, Mer-ri-ly flock a-

cheer. The flow-ers, red and white and blue, Mer-ri-ly flock a-

This system contains the final three staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music concludes the piece with a final chord in the upper staves and a sustained bass note in the bottom staff.

round, For - get - me - not of heaven - ly hue, And vio - lets too, a -

round, For - get - me - not of heaven - ly hue, And vio - lets too, a -

rit. bound, For - get - me - not of heaven - ly hue, And vio - lets too, a - *a tempo.*

bound, For - get - me - not of heaven - ly hue, And vio - lets too, a - *rit.* *a tempo.*

dim. e ritard. bound, And vio - lets too, abound. Young *a tempo.*

bound, For - get - me - not of heaven - ly hue, And vio - lets too, abound. Young *dim. e ritard.* *a tempo.*

THE MAYBELLS AND THE FLOWERS.

Maybells play a sprightly tune, And all be - gin to dance, While o'er them smiles the

gen - tle moon, With soft and sil - very glance, With soft and sil - very glance.

This Mas - ter Frost of - fend - ed sore, He in the vale appeared ;

pp

Young Maybells ring the dance no more, Gone

Young Maybells ring the dance no more, Gone are the flowers sear'd,

pp

pp *rit.*

are the flow-ers sear'd, Gone are the flow-ers sear'd, the flow - ers

Gone are the flow-ers sear'd, the flow - ers

pp *rit.*

f *a tempo.*

sear'd. But frost has scarcely tak - en flight, When well-known sounds we

sear'd. But frost has scarcely tak - en flight, When well-known sounds we

a tempo.

First system of the musical score. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The key signature is one sharp (F#). The vocal staff has two lines of lyrics. The first line of the treble staff has an accent (>) over the first note. The first line of the bass staff has an accent (>) over the first note.

hear; The May-bells with renew'd delight Are ringing doub-ly clear, Are

hear; The May-bells with renew'd delight Are ringing doub-ly clear, Are

Second system of the musical score. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The key signature is one sharp (F#). The vocal staff has two lines of lyrics. The first line of the treble staff has a piano (*p*) marking above the first note. The first line of the bass staff has a piano (*p*) marking above the first note.

ring-ing doub-ly clear, . . . Now I no more can stay at home, The

ring-ing doub-ly clear, . . . Now I no more can stay at home, The

Third system of the musical score. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The key signature is one sharp (F#). The vocal staff has two lines of lyrics. The first line of the treble staff has a piano (*p*) marking above the first note. The first line of the bass staff has a piano (*p*) marking above the first note.

Maybells call me too. The flow-ers to the dance all roam, Then why should I not

Maybells call me too. The flow-ers to the dance all roam, Then why should I not

rit. *a tempo.*

go? The flow - ers to the dance all roam, Then why should I not go? The flow - ers to the dance all roam, Then why should I not go?

go? Then why should I not go? . . . go? The flowers to the dance all roam, to dance all roam, The

Then why should I not go? . . . flow - ers to the dance all roam, Then why should I not go?

THE DAYLIGHT FADES.

F. KUGLER. 1838.

Lento e dolce.

1. The day - light fades and - night is near, From
2. Where now are the de - lights we knew, The

3. How still it is a - far and nigh, On -
4. Though false the sick - le world may prove, Yet
5. Sing on, then, Night - in - gale so dear, Sing

Lento e dolce.

poco cres.

far the eve - ning bells I hear, So trav - els time, and
lov - ing friends once fond and true, The smile so sweet be -

ly a cloud moves in the sky; I seem to hear from
One I know is true a - bove, Who will with me both
Wa - ter - fall with mu - sic clear! To - geth - er we the

poco cres.

p

day by day? One ere he thinks is borne a - way.
yond com - pare? Is no one left my watch to share?

all I see, - "O son of man, why anx - ious be!"
watch and weep, If I to Him but faith - ful keep.
Lord will praise, "Till morn re - turns with gold - en rays.

p

J. VON EICHENDORFF. 1815

HAIL, COLUMBIA!

Solo.

1. Hail, Co - lum - bia! hap - py land! Hail, ye he - roes,
2. Im - mor - tal pa - triots rise once more! De - fend your rights, de -

QUARTET,

heaven-born band! Who fought and bled in Free - dom's cause, Who fought and bled in
fend your shore; Let no rude foe, with im - pious hand, Let no rude foe, with

Free - dom's cause, And when the storm of war was gone, En - joyed the peace your
im - pious hand, In - vade the shrine where sa - cred lies, Of toil and blood the

HAIL, COLUMBIA!

val - or won, Let in - de - pen - dence be our boast,
well-earned prize, While off - 'ring peace, sin - cere and just, In

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is in 4/4 time. The first staff has a final measure with a double bar line and a small 'x' mark. The second staff has a final measure with a double bar line and a small 'x' mark. The third staff has a final measure with a double bar line and a small 'x' mark.

Ev - er mind - ful what it cost— Ev - er grate - ful
Heav'n we place a man - ly trust, That truth and jus - tice

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp. The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is in 4/4 time. The first staff has a final measure with a double bar line. The second staff has a final measure with a double bar line. The third staff has a final measure with a double bar line.

for the prize, Let its al - tar reach the skies.
shall pre - vail, And ev - ery scheme of bond - age fail.

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp. The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is in 4/4 time. The first staff has a final measure with a double bar line and a small 'x' mark. The second staff has a final measure with a double bar line and a small 'x' mark. The third staff has a final measure with a double bar line and a small 'x' mark.

HAIL, COLUMBIA!

19

CHORUS.

Firm, u - nit - ed, let us be, Ral - ly - ing round our lib - er - ty!

The musical notation for the chorus consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third staff is in treble clef, and the fourth staff is in bass clef. The melody is written on the first staff, and the bass line is on the fourth staff. The lyrics are written below the second staff.

As a band of broth - ers joined, Peace and safe - ty we shall find.

The musical notation for the second part of the song consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third staff is in treble clef, and the fourth staff is in bass clef. The melody is written on the first staff, and the bass line is on the fourth staff. The lyrics are written below the second staff.

JUDGE JOSEPH HOPKINSON, 1798.

THE SPACIOUS FIRMAMENT.

Arr. from HAYDN.

1. The spa-cious fir - ma - ment on high, With all the

ALTO.

2. Soon as the eve - ning shades pre - vail, The moon takes

3. Whattho' in sol - emn si - lence all Move round the

blue, e - the - re - al sky, And span-gled heav'ns, a shin - ing

up the won - drous tale, And night - ly, to the lis - tening

dark ter - res - trial ball; What though no re - al voice nor

frame, Their great O - rig - i - nal pro - claim Th'un -

earth, Re - peats the sto - ry of her birth; Whilst

sound A - midst their ra - dant orbs be found; In

THE SPACIOUS FIRMAMENT.

21

wea - ried sun, from day to day, Does his . . . Cre -
all the stars that round her burn, And all . . . the
rea - son's ear they all re - joice, And ut - - ter

a - tor's praise dis - play, And pub - lish - es to
plan - ets in . . . their turn, Con - firm the ti - dings
forth a glo - rious voice; For - ev - er sing - ing

ev - ery land The work of an . . . al - might - y hand.
as . . . they roll, And spread the truth from pole to pole.
as . . . they shine, "The hand that made us is di - vine."
ADDISON.

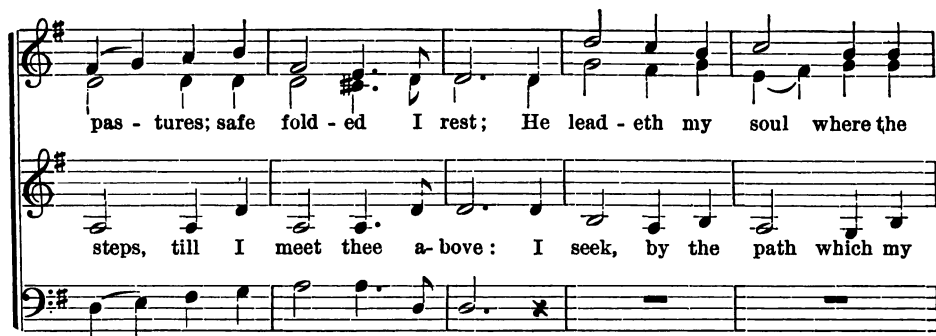
PORTUGUESE HYMN.

READING, 1760.



1. The Lord is my Shep-herd, no want shall I know; I feed in green

2. Let good-ness and mer-cy, my boun-ti-ful God, Still fol-low my



pas-tures; safe fold-ed I rest; He lead-eth my soul where the

steps, till I meet thee a-bove: I seek, by the path which my



still wa-ters flow; Re-stores me when wan-d'ring, re-deems when op-

fore-fa-thers trod, Thro' the land of their so-journ, thy king-dom of

pressed, Re - stores me when wan- d'ring, re- deems when op-pressed.

love, Thro' the land of their so - journ, thy king - dom of love,

MONTGOMERY.

PRAISE THE LORD.

Austrian National Hymn.

HAYDN.

1. Praise the Lord, ye heav'ns, adore him; Praise him, angels in the height, Sun and moon, rejoice be-

2. Praise the Lord, for he is glo-rious; Never shall his promise fail; God hath made his saints vic-

PRAISE THE LORD.

fore him, Praise him, all ye stars of light. Praise the Lord, for he hath spoken; Worlds his

to-rious; Sin and death shall not pre-vail. Praise the God of our sal - va - tion; Hosts on

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the staves, with the first line of lyrics under the first three staves and the second line under the last two staves.

mighty voice o-bey'd; Laws, which never can be broken, For their guidance he hath made.

high, his pow'r proclaim; Heav'n and earth and all creation, Praise and magnify his name.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the staves, with the first line of lyrics under the first three staves and the second line under the last two staves.

DUBLIN COLL.

ST. MICHAELS.

Day's Psalter, 1588.
Har. by HAVERGAL.

1. Give to the winds thy fears; Hope, and be un-dis-mayed:

2. He ev-ery-where hath rule, And all things serve his might;

3. Thou com-pre-hend'st him not, Yet earth and heav-en tell

God hears thy sighs, and counts thy tears; God shall lift up thy head.

His ev-ery act pure bless-ing is, His path un-sul-lied light.

God sits as sov-ereign on the throne; He rul-eth all things well.

PAUL GERHARDT.

TYTHERTON.

REV. J. WEST.

1. My soul, be on thy guard; Ten thousand

2. Oh, watch, and fight, and pray; The battle

The musical score for the first system is written for three staves (treble, alto, and bass clefs) in a 2/2 time signature. The key signature has two flats (B-flat and E-flat). The first staff contains the melody for the first verse, and the second and third staves provide harmonic support. The lyrics are printed below the staves.

foes a - rise; . . The hosts of sin are

ne'er give o'er; . . Re - new it bold - ly

The musical score for the second system continues the melody and harmony from the first system. It consists of three staves with lyrics printed below. The notation includes various musical symbols such as notes, rests, and bar lines.

press - ing hard To draw thee from the skies. . .

ev - ery day, And help di - vine im - plore.

The musical score for the third system concludes the piece. It features three staves with lyrics printed below. The notation includes various musical symbols such as notes, rests, and bar lines. The piece ends with a double bar line.

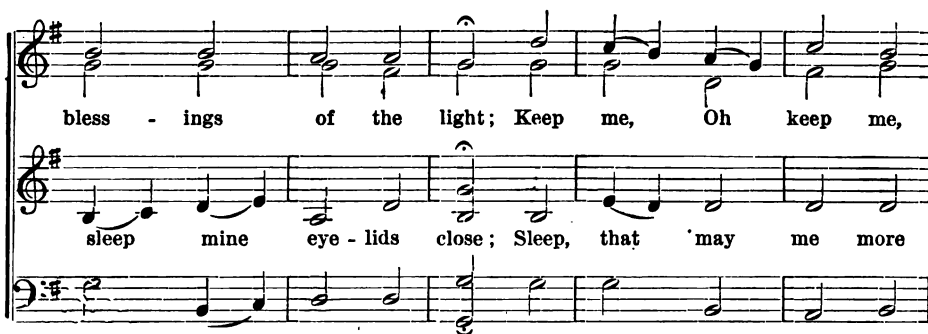
HEATH.

EVENING HYMN.

TALLIS. (d. 1585.)



1. All praise to Thee, my God, this . . night, For all the



2. Oh may my soul on Thee re - - pose, And may sweet



bless - ings of the light; Keep me, Oh keep me,
sleep mine eye - lids close; Sleep, that may me more

King of kings, Be - neath thine own al - mighty wings.

vig - orous make, To serve my God when I a - wake.

BISHOP KEN.

NICAEA.

DYKES.

1. Ho - ly, ho - ly, ho - ly Lord God Al - migh - ty!

2. Ho - ly, ho - ly, ho - ly! All the saints a - dore thee,

3. Ho - ly, ho - ly, ho - ly! Tho' the dark-ness hide thee,

Ear - ly in the morn - ing our song shall rise to thee:

Cast - ing down their gold - en crowns a - round the glass - y sea;

Though the eye of sin - ful man thy glo - ry may not see,

Ho - ly, ho - ly, ho - ly! mer - ci - ful and might - y!

Cher - u - bim and ser - a - phim fall - ing down be - fore thee,

On - ly thou art ho - ly, there is none be - side thee,

All thy works shall praise thy name in earth, and sky, and sea.

Thou who wast, and art, and ev - er - more shalt be!

In - fi - nite in power, in . . love, and pu - ri - ty.

INCLINE THINE EAR.

Arr. fr. HIMMEL.

The first system of the musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of four staves. The top staff is a treble clef with a whole rest in the first measure, followed by three measures of whole rests. The second staff is a treble clef with a melody starting on a whole note, followed by eighth and quarter notes, ending with a whole note marked with an 'x'. The third staff is a treble clef with a melody of half and quarter notes. The fourth staff is a bass clef with a melody of half and quarter notes. The lyrics 'In - cline thine ear, in - cline thine ear to me, In -' are placed below the second staff, and 'In -' is placed below the third staff.

In - cline thine ear, in - cline thine ear to me, In -

In -

The second system of the musical score continues in 4/4 time with a key signature of one flat. It consists of four staves. The top staff is a treble clef with whole rests in the first three measures, followed by a quarter note marked with an 'x' and a half note. The second staff is a treble clef with a melody of eighth and quarter notes. The third staff is a treble clef with a melody of eighth and quarter notes. The fourth staff is a bass clef with a melody of eighth and quarter notes. The lyrics 'O Lord, make' are placed below the top staff. 'cline . . thine ear, . in-cline thine ear to me, O Lord, make' are placed below the second staff. 'cline thine ear, . in-cline thine ear to me,' are placed below the third staff. 'in - cline thine ear, thine ear to me, O Lord, make' are placed below the fourth staff.

O Lord, make

cline . . thine ear, . in-cline thine ear to me, O Lord, make

cline thine ear, . in-cline thine ear to me,

in - cline thine ear, thine ear to me, O Lord, make

INCLINE THINE EAR.

31

haste to de - liv - - er me. In - cline thine

haste to de - liv - er me. In - cline thine ear, in -

haste to de - liv - er me. In - cline thine

Detailed description: This block contains the first system of a musical score. It features four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is also a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat, containing whole rests. The bottom staff is a bass clef with a key signature of one flat. The lyrics are written below the staves, with some words spanning across measures.

ear, . . in - cline thine ear to me, O Lord, make

cline thine ear to . . me, O Lord, make haste, make

ear, in - cline thine ear to . . me.

Detailed description: This block contains the second system of the musical score. It features four staves. The top staff is a treble clef with a key signature of one flat. The second staff is also a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat, containing whole rests. The bottom staff is a bass clef with a key signature of one flat. The lyrics are written below the staves, continuing the previous system.

INCLINE THINE EAR.

haste, make haste to de - liv - er me, O save me for thy

O Lord,

O save me for thy

Detailed description: This is the first system of a musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains the melody for the first line of the song. The second staff is also a treble clef with a key signature of one flat, and it contains the melody for the second line. The third staff is a treble clef with a key signature of one flat, and it contains the melody for the third line. The fourth staff is a bass clef with a key signature of one flat, and it contains the melody for the fourth line. The lyrics are written below the staves, aligned with the notes.

mer-cies' sake, O save . . . me, save me for thy mer - cies' sake.

mer-cies' sake, thy mer - cies' sake, O save me for thy mer - cies' sake.

Detailed description: This is the second system of the musical score. It also consists of four staves. The top staff is a treble clef with a key signature of one flat. It contains the melody for the first line of the second system. The second staff is also a treble clef with a key signature of one flat, and it contains the melody for the second line. The third staff is a treble clef with a key signature of one flat, and it contains the melody for the third line. The fourth staff is a bass clef with a key signature of one flat, and it contains the melody for the fourth line. The lyrics are written below the staves, aligned with the notes.

WHEN THE EARLY MORN IS STEALING.

MOZART, arr. by HEIM.

1. When the ear - ly morn is steal - ing O'er the mead - ows,

2. And the deep and hol - low roar - ing Of the wa - ter -

fresh and fair, . . Sing we then with glad - some feel - ing

fall a - far, And the rust - ling wind up - soar - ing

WHEN THE EARLY MORN IS STEALING.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with a *mf* dynamic marking. The second staff is a treble clef with a key signature of one sharp (F#), providing a harmonic accompaniment. The third staff is a treble clef with a key signature of one sharp (F#), containing a second melody with a *mf* dynamic marking. The fourth staff is a bass clef with a key signature of one sharp (F#), providing a bass line. The lyrics are: "In the pure and fra - grant air; While the rock - 'y

In the pure and fra - grant air; While the rock - 'y

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#), containing a melody with a *f* dynamic marking. The second staff is a treble clef with a key signature of one sharp (F#), providing a harmonic accompaniment. The third staff is a treble clef with a key signature of one sharp (F#), containing a second melody with a *f* dynamic marking. The fourth staff is a bass clef with a key signature of one sharp (F#), providing a bass line. The lyrics are: "sum - mits o'er us Ech - o back our words a - gain, beau - ty grow - ing Smile a wel - come to the day,

sum - mits o'er us Ech - o back our words a - gain,

beau - ty grow - ing Smile a wel - come to the day,

And the birds in loud - est cho - rus Join to ours their

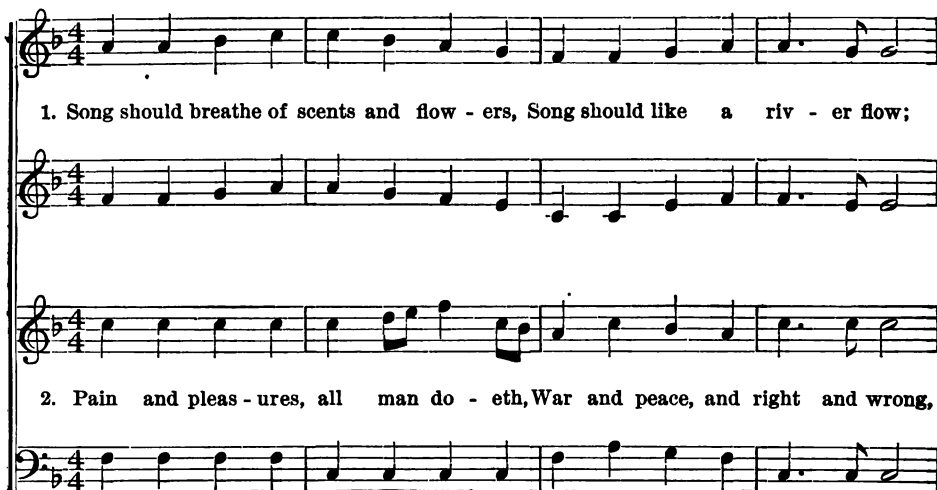
Dew - im-pearled, and bright - ly glow - ing In the sun - light's

sweet re - frain, Join to our's their sweet re - frain.

gold - en ray, . . In the sun - light's gold - en ray.

SONG SHOULD BREATHE.

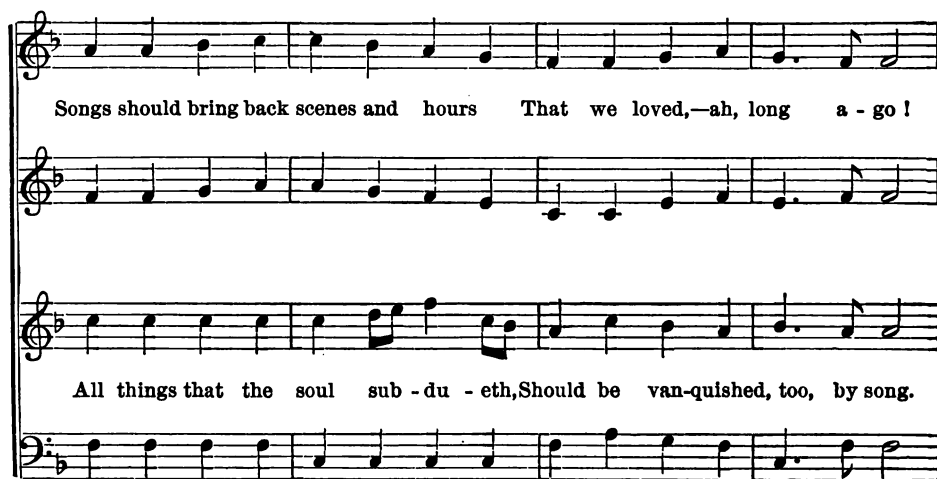
Arr. fr. BEETHOVEN.



1. Song should breathe of scents and flow - ers, Song should like a riv - er flow;

2. Pain and pleas - ures, all man do - eth, War and peace, and right and wrong,

The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains two lines of music. The lower staff is in bass clef with the same key signature and time signature, also containing two lines of music. The lyrics are placed between the staves, with the first line of lyrics corresponding to the first line of the upper staff and the second line of lyrics corresponding to the second line of the upper staff.



Songs should bring back scenes and hours That we loved,—ah, long a - go !

All things that the soul sub - du - eth, Should be van-quished, too, by song.

The second system also consists of two staves in treble and bass clefs with a key signature of one flat and a 4/4 time signature. It contains two lines of music each. The lyrics are placed between the staves, with the first line of lyrics corresponding to the first line of the upper staff and the second line of lyrics corresponding to the second line of the upper staff.

Songs from bas - er thoughts should win us ; Songs should charm us out of woe ;

Song should spur the mind to du - ty ; Nerve the weak, and stir the strong :

This musical system consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat). The fourth staff is in bass clef with the same key signature. The lyrics are written below the first three staves.

Song should stir the heart with - in us, Like a pa-triot's friend - ly blow.

Ev - ery deed of truth and beau - ty Should be crowned by star - ry song !

This musical system consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat). The fourth staff is in bass clef with the same key signature. The lyrics are written below the first three staves.

BARRY CORNWALL.

FREEDOM.

GROES.

mf

1. Free-dom, who doth ev - er All my be - lug cheer, Come in all thy

2. Still where verdant for - ests Shade the coun - try side, Un - der blossoms

3. When God's in - spi - ra - tion In the heart sinks deep, Which, to no - ble

4. For the churches' al - tars, For each hal - lowed grave, For our homes to

pf *cres.*

beau - ty, Sweet - est an - gel near! Shall a world en - slav - ed Ne'er thy

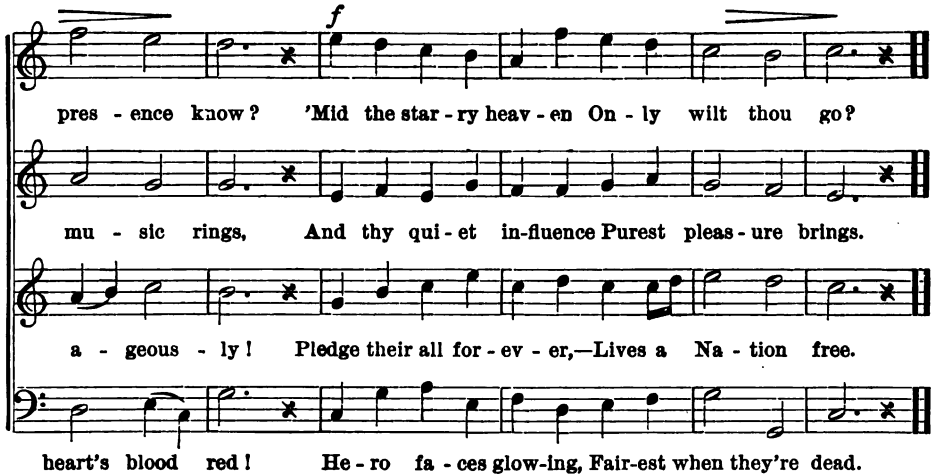
dream - y Thou dost yet a - bid. Ah, that is true liv - ing! Life with

lin - eage, Lov - ing true doth keep; When for right and hon - or Men cour -

suf - fer, Lib - er - ty to save; That is re - al cour - age, With the

FREEDOM.

89



pres - ence know? 'Mid the star - ry heav - en On - ly wilt thou go?

mu - sic rings, And thy qui - et in - fluence Purest pleas - ure brings.

a - geous - ly! Pledge their all for - ev - er, - Lives a Na - tion free.

heart's blood red! He - ro fa - ces glow - ing, Fair - est when they're dead.

MAX VON SCHENKENDORF.
before 1813.

ALONE.

Arr. fr. WEBER's PRICIOSA.



Larghetto.

p

1. All a - lone, yet lone - ly nev - er, While to me, with ten - der grace,

2. When at work, or when I pon - der, Feel - ing joy or sor - row's smart,

3. Like a star my pas - sion still - ing, Not for me thy glanc - es are!

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs. The bottom staff is a bass clef. The lyrics are written below the staves.

In the moon - light com - eth nev - er Thy so dear, be -
If at rest, or if I wan - der, Ev - er stays with
Yet my soul with rap - ture fill - ing, Ev - er near and

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs. The bottom staff is a bass clef. The lyrics are written below the staves.

lov - ed face, Thy so dear, be - lov - ed face.
thee my heart, Ev - er stays with thee my heart.
yet so far, Ev - er near and yet so far.

P. A. WOLF.

HOME.

PART SONG.

SIR JULIUS BENEDICT.

Moderato, ma con spirito.

1. The dear - est spot on earth to me Is Home, sweet

2. taught my heart the way to prize My Home, sweet

The musical score for the first system is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a rest for two measures, followed by a series of eighth and sixteenth notes. Dynamics include *f* (forte) and *ff* (fortissimo). There are also accents and slurs.

The fai - ry land I long to see Is Home, sweet Home!
I've learned to look with lov - er's eyes On Home, sweet Home!

Home! There, how
Home! There, where

The musical score for the second system continues the melody. It features the same four-staff layout. The lyrics are: "The fai - ry land I long to see Is Home, sweet Home! I've learned to look with lov - er's eyes On Home, sweet Home!". The system concludes with the words "Home! There, how" and "Home! There, where" on separate staves. Dynamics include *p* (piano), *ff* (fortissimo), and *dim.* (diminuendo). There are also accents and slurs.

There, how charmed the sense of hear - ing, There, where love is so en - dear - ing,
There, where vows are du - ly plight - ed, There, where hearts are so u - nit - ed,

charmed, how charmed the sense of hear - ing,
vows, where vows are du - ly plight - ed,

The first system of the musical score for 'HOME.' consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains two measures of music, each starting with a piano (*p*) dynamic marking. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of two flats, containing two measures of music. The fourth staff is a bass clef with a key signature of two flats, containing two measures of music, each starting with a piano (*p*) dynamic marking.

All is not so cheering As Home, sweet Home! All the world is not so
All the world I've slighted For Home, sweet Home! All the world besides I've

All the world is not so cheer - ing As Home, as Home, sweet Home!
All the world besides I've slighted For Home, for Home, sweet Home!

The second system of the musical score for 'HOME.' consists of four staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It contains two measures of music, each starting with a piano (*p*) dynamic marking. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of two flats, containing two measures of music, each starting with a piano (*p*) dynamic marking. The fourth staff is a bass clef with a key signature of two flats, containing two measures of music, each starting with a piano (*p*) dynamic marking. The lyrics are repeated twice, with the first time ending with 'All the world besides I've' and the second time ending with 'All the world besides I've slighted For Home, for Home, sweet Home!'.

ff *pp* *p*

cheer-ing As Home, sweet Home ! There, where
 slight-ed For Home, sweet Home ! There, where

ff *pp* *p*

ff *cres.*

There, how charmed the sense of hearing,
pp There, where vows are tru - ly plighted, *p*

ff

cres. *f*

love is so en-dear-ing, All the world is not so cheer-ing As Home, sweet
 hearts are so u - nit - ed, All the world be-sides I've slighted For Home, sweet

f

f

dolce. *1st time.*

Home! All the world is not so cheering As Home, sweet Home! I've
Home! All the world besides I've slighted For Home, sweet Home!

ppp

Home! As Home, sweet Home! I've
Home! For Home, sweet Home!

ppp *f*

2nd time. *rall.*

Home! For Home, sweet Home!

rall.

Home! All the world be-sides I've slight-ed For Home, sweet Home!

rall.

rall.

Home! For Home, sweet Home!

KNIGHT.

A MIGHTY FORTRESS.

45

Arr. by J. W. T.

1. A ¹ might - y for - tress is our God, A bul - wark

2. Did we in our own strength con - fide, Our striv - ing

3. And though this world, with dev - ils filled, Should threat - en

4. That word a - bove all earth - ly powers—No thanks to

nev - er fall - ing; Our help - er He a - mid the

would be los - - ing, Were not the right man on our

to un - do . . us, We will not fear, for God hath

them— a . . bid - - - eth, The spir - it and the gifts are

musical score for the first system of the hymn "A Mighty Fortress". It consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#), and the fourth staff is in bass clef with the same key signature. The lyrics are written below the staves, with hyphens indicating long notes. The lyrics are: "flood Of mor - tal ills pre - vail - - - ing; For side, The man of God's own choos - - - ing. Dost willed His truth to tri - umph through . . . us. The ours, Thro' Him who with us sid - - - eth. Let

flood Of mor - tal ills pre - vail - - - ing; For
side, The man of God's own choos - - - ing. Dost
willed His truth to tri - umph through . . . us. The
ours, Thro' Him who with us sid - - - eth. Let

musical score for the second system of the hymn "A Mighty Fortress". It consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#), and the fourth staff is in bass clef with the same key signature. The lyrics are written below the staves, with hyphens indicating long notes. The lyrics are: "still our an - cient foe Doth seek to work us ask who that may be? Christ Je - sus, it is Prince of Dark - ness grim, We trem - ble not for goods and kin - dred go, This mor - tal life al -

still our an - cient foe Doth seek to work us
ask who that may be? Christ Je - sus, it is
Prince of Dark - ness grim, We trem - ble not for
goods and kin - dred go, This mor - tal life al -

woe, His craft and power are great, And, armed with
 He, Lord Sa - ba - oth his name, From age to
 him, His rage we can en - dure, For lo! his
 so; The bod - y they may kill, God's truth a -

This musical system consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of two sharps (F# and C#). The lyrics are written below the staves, with some words like 'so;' and 'a -' appearing below the bass staff.

cru - el hate, On earth is not his e - - qual.
 age the same, And He must win the bat - - tle.
 doom is sure; One lit - tle word shall fell . . . him.
 bid - eth still, His king - dom is for - ev - - - er.

This musical system also consists of four staves, following the same instrumental arrangement as the first system. The lyrics continue across the staves, with some words like 'e - - equal.', 'bat - - tle.', and 'ev - - - er.' appearing below the bass staff.

GOD OF OUR FATHERS, BY WHOSE HAND.

1. God of our fa-thers, by whose hand Thy peo-ple still are blessed,

2. Through each per-plex-ing path of life, Our wan-d'ring footsteps guide;

3. Oh, spread thy shel-t'ring wings a-round, Till all our wan-d'rings cease,

Be with us through our pil-grim-age, Con-duct us to our rest.

Give us each day our dai-ly bread, And rai-ment fit pro-vide.

And, at our Fa-ther's loved a-bode, Our souls ar-rive in peace.



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